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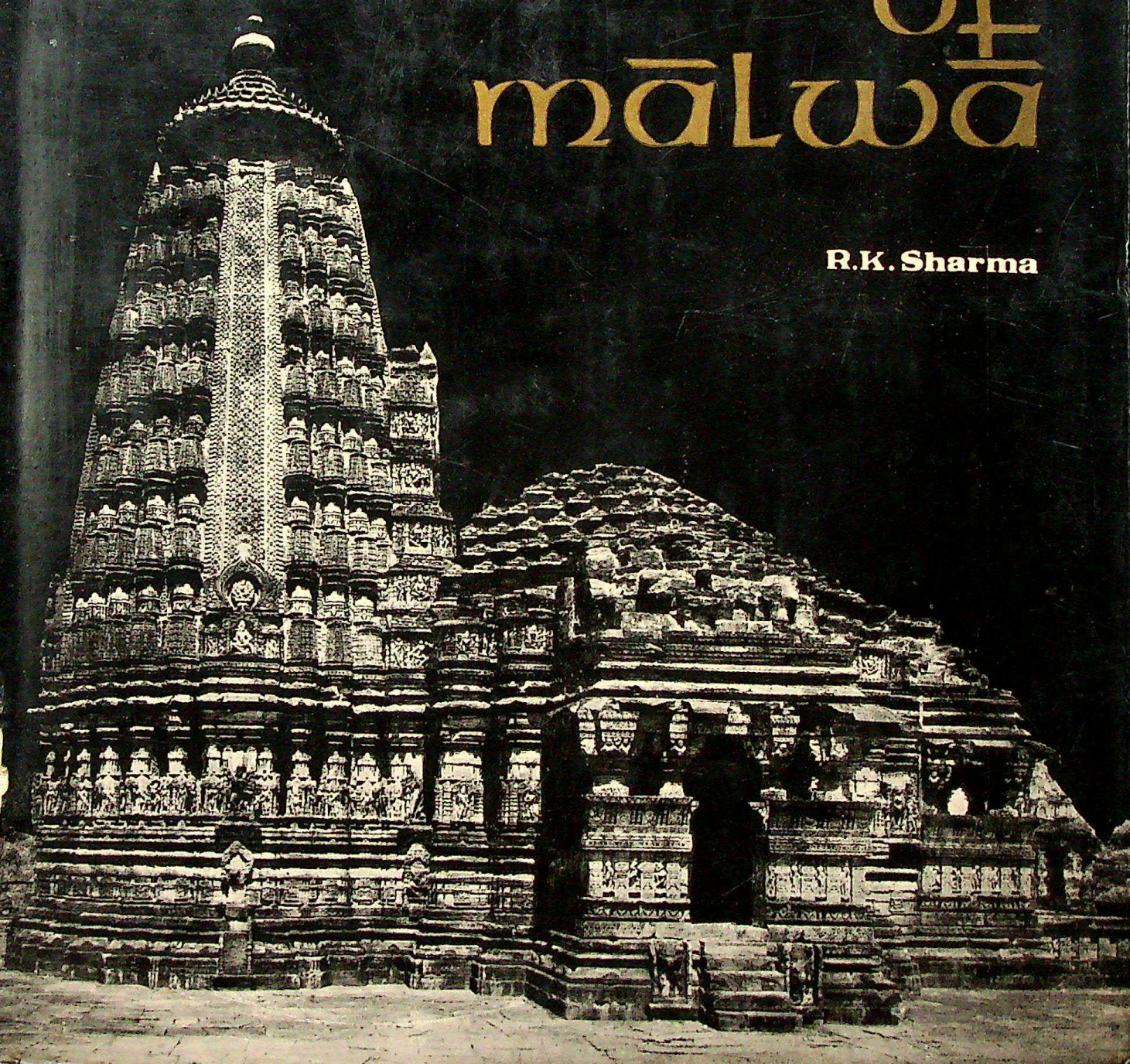
art of the paramāras of mālwā

R.K. Sharma



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ART OF THE PARAMĀRAS OF MĀLWĀ

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ART OF THE PARAMĀRAS OF MĀLWĀ

(Proceedings of the UGC Sponsored All-India Seminar held at Prachya Niketan, Centre of Advanced Studies in Indology & Museology, Bhopal, Jan. 21-23, 1978)

Edited by

R.K. SHARMA

AGAM KALA PRAKASHAN
DELHI

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EDITORIAL NOTE

R.K. SHARMA

As is well-known, a systemic study of the various monuments and other aspects related to the Art of the Paramāras of Mālwā is as yet a neglected subject. To make some inroad into this aspect of the cultural history of Mālwā, a Seminar of All-India level was proposed by us to the U.G.C. to be held under the auspices of Prachya Niketan, Centre of Advanced Studies in Indology & Museology, Bhopal. The Seminar being approved by the U.G.C. took place between January 21-23, 1978 and the present volume constitutes the proceedings of that Seminar.

Not all the papers included in the present volume were read. There were number of scholars, who, for one reason or the other, could not attend the Seminar. Since the papers submitted by such scholars were highly interesting, they have been included in the present work.

The Proceedings have been edited with limitations. Firstly, it was not possible to check the references in all cases. Secondly, it was also not possible to incorporate the comments and discussions on the papers read. The comments were compiled at the time of discussion and put to writing but when sent to the authors after the Seminar for verification, not much favourable response was received. The discussions have, therefore, been dropped.

The papers included in the present volume are twenty two in number. Of these, fifteen are in English and the rest in Hindi. The contents have, therefore, been divided into two sections viz. English and Hindi. For the views expressed in the papers, the responsibility rests entirely with the authors.

In his highly illuminating Presidential Address, Shri Krishna Deva traces the origin of the Bhūmija style of temples and outlines its unbroken history in Mālwā, right from the mid-10th to the 15th Century, A.D. He has shown that Mālwā was the original home of the Bhūmija type of temples and it was indeed the native style of the region, patronised originally by the Paramāras and subsequently by their feudatories and successors. The style spread to the east, west and south and Maharashtra became its second home.

Prof. K.D. Bajpai in his paper on "The Paramāra Art" has described in details some of the special iconographic gestures of the Paramāra Art. His study is

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based on comparative study of the available sculptures and the texts that were composed in the court of the Paramāras.

In his paper on "Historical study of Paramāsra Art" Dr. H.V. Trivedi traces chronological development of the Paramāra monuments in Mālwā. Epigraphic evidences and existing archaeological remains are the sources utilised by him to complete his study.

A preliminary survey of the existing ruins of Chandrāvatī, a Paramāra capital, conducted recently, is the theme of Dr. R.N. Mehta's paper on "Chandrāvatī—A Preliminary Survey".

Dr. R.C. Agarwala in his paper makes a study of "Some Paramāra Brahmanical sculptures from Banswara". The sites chosen are Paraheda and Arthuna.

In his paper on "Chāmuṇḍā with Fish—A rare trait in the Paramāra Art", Dr. B.N. Sharma has tried to prove that this new type of icon found nowhere in India was an innovation of the Paramāra artist. Tantricism was probably responsible for the development of this new trait.

Paper on "Paramāra Art : An alternative Framework", by Dr. R.N. Mishra is an ingeneous attempt to study the art activity in Mālwā from a different angle. Art activity in Mālwā region or elsewhere, has to be studied within a frame work which should be autonomous to art activity. In this autonomous frame work three factors, viz. artists, donors and canons are of crucial importance and study of Paramāra art should be made from this angle.

In his paper on "The Paramāras of Mālwā and Kashmir Art", Shri R.D. Trivedi tries to trace the influence of the 'Paramāras of Mālwā upon the Art of Kashmir.'

Dr. K.C. Jain, in his paper on "Jaina Art and Architecture during the Paramāra period" describes briefly the Jaina monuments of the Paramāra period spread throughout Mālwā. He tries to prove that Jainism flourished unhampered during the rule of the Paramāras.

Shri M.D. Khare's paper, "UN—An important Centre of Paramāra Art and Architecture" is an attempt to give a critical analysis of the Paramāra monuments at UN.

The paper "Paramāra Art and Tumain" by Dr. S.K. Pandey provides a glimpse of the architectural and sculptural remains of the Paramāra times at Tumain, Dist. Guna. Dr. Pandey informs that he has come across number of Bhūmija style of temples in Chhattisgarh region of Madhya Pradesh.

Shri A.P. Sagar's paper, "Vijaymandir—A temple of Paramāra times at Vidisha" provides an interesting account of the excavations conducted at the Vijaymandir site by the author. The author has tried to prove that Vijaymandir was originally a Sarvatobhadra type of temple.

Shri S.K. Sinha in his article on "Bilkeshwar Mahadeo temple, Bilpank" has provided interesting details about the temple which has been published for the first time. The temple, as it exists today, was constructed in two phases.

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Dr. K.K. Shah in his paper "Some Paramāra-Sculptures from the East Nimar District" has brought to light some rare sculptures at Harsud, Khandwa and Koladit, which are all highly interesting from iconographic point of view.

Dr. S.K. Bhatt's article on the "Art of the coinage under the Paramāras" is an attempt to reflect the trends in contemporary art.

A description of some highly interesting Paramāra sculptures collected from Ashapuri and Hinglajgarh is the subject matter of Smt. Rao's article, "Some notable sculptures of Birla Museum, Bhopal."

Seven interesting articles appear in Hindi section of this work.

The first paper contributed by Shri Garg is an account of the Paramāra sculptures from Hinglajgarh (Dist. Mandsaur), now in the collection of Central Museum, Indore.

The second paper of Smt. Mayarani Arya on "*Paramāra Kālin Saṁyukta Pratimāyen*" provides and interesting account of some rare Paramāra sculptures.

The third article on "*Bhoja Kī Śṛṇgāramañjarī Kathā Men Kala Dṛṣṭi*" by Dr. Bhagwatilal Rajpurohit is an interesting analysis of the art elements reflected in a work, the authorship of which is ascribed to Paramāra Bhoja.

In the fourth article, Shri Shyam Sunder Saxena has provided an account of the remains of the temple of Brahmā that he is located at Balachwan, Dist. Bhopal (M.P.).

The fifth article by Shri S.K. Sullere provides an account of prominent Paramāra temples of Udaipur, Un, Oṁkār Māndhāta, Jāmli, Nemāwar, Alirājpur and Ārang.

The next article by Smt. Kamla Mittal gives a detailed account of the Udayeshwar temple at Udaipur.

The last article by Km. Neela Gupta has outlined the depiction of *Kṛṣṇa-Kathā* in a few rare Paramāra sculpture from Hinglajgarh that are now preserved in the Central Museum, Indore.

The authorities of Prachya Niketan owe a debt of gratitude to Dr. P.C. Chunder, Union Minister of Education and Social Welfare, Govt. of India, who amongst his busy schedule of engagements found time to visit Prachya Niketan to bless the Seminar by inaugurating it.

Thanks are due to Shri N.N. Wanchoo, Rajyapal of Madhya Pradesh, who found time to preside over the concluding ceremony of the Seminar.

We are grateful to Shri Haribhau Joshi, Minister, Govt. of M.P., who accepted our request to act as Patron of the Committee formed to successfully steer the Seminar.

We express our gratefulness to the University Grants Commission and to Bhopal University for providing us funds to hold the Seminar. Thanks are also due to authorities of the Archaeological Survey of India, who organised a photo-exhibition of

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Paramāra monuments, on the occasion. Dr. Chunder was kind enough to inaugurate this exhibition also.

I am thankful to all the members of the Governing Body and Managing Committee of Prachya Niketan and Birla Institute of Art & Music as well as the teaching and non-teaching staff of Prachya Niketan and Birla Museum without whose combined effort, the present Seminar would not have achieved the grand success that it did.

The delegates and other members who either submitted papers or participated in the deliberations deserve my sincere thanks.

My thanks are also due to Sri Agam Prasad of the Aga Kala Prakashan for kindly agreeing to publish the proceedings and to the Print India, for their excellent printing.

All posible care has been taken to make this publication faultless. But inspite of this if some errors have crept in, I crave the indulgence of the readers for the same.

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WELCOME ADDRESS

SHRI K.P. SINGHI
President, Prachya Niketan, Bhopal.

Ladies and Gentlemen,

It gives me great pleasure to extend a hearty welcome to our Central Education Minister, Dr. P.C. Chunder, Shri Krishna Deva and the band of top scholars from all over the country, who have taken so much trouble to respond to our request for participation in this all-India Seminar on "Art of the Paramāras of Mālwā". In the sanctified proximity of the Laxminarayan temple, we decided to establish a Centre of Advanced Studies in Indology and Museology in 1973 and appropriately named it as Prachya Niketan. The object of Prachya Niketan is to promote, aid and co-ordinate the study of and research in art, Ancient History and Cultural heritage of different races with particular reference to Archaeology of Madhya Pradesh. We started the Diploma in Museology course first and added M.A. Indology & Museology thereafter. Prachya Niketan is affiliated to the Bhopal Universiey and both the courses are recognised by the University. There have been four University examinations so far and I am glad to say that the Centre has produced near hundred percent results and three first divisions. We have been awarding a stipend of Rs. 75/- per month to a few deserving students. The centre has a fullfledged Museum with rare sculptural pieces, which are used as a laboratory for practical study. We have also established an Indological Research Library equipped with standard books covering all aspects of Indology and a qualified librarian looks after it. It will be our constant endeavour to enrich this research library from year to year.

Prachya Niketan is a Registered Society. I am glad to say that the State Government has given us a grant for our Research Library. Quantum of an annual Maintenance grant is under assessment. We spend about Rs. One lac per year on the activities of the Prachya Niketan, but most of such activities like excavations, explorations, extension lectures by distinguished scholars and stipends are not admitted by Government for Grant.

Prachya Niketan brings out a bi-annual Research Journal "*Prachya Pratibha*". Four issues of *Prachya Pratibha* have already come out. covering themes viz. Rock-paintings, Archaeology of Ramayana, Jaina Art and Sculpture and Chalcolithic culture

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of Central India. I am happy to say that '*Prachya Pratibha*' has earned for itself a place amongst recognised research journals of the country and demand for the journal from foreign countries is on the increase. It is in persuance of these objectives that this seminar is being held here. We are happy to have Dr. P.C. Chunder in our midst today to bless us.

Dr. P.C. Chunder, has been so kind to snatch some time to inaugurate this scholarly function inspite of his pre-occupations. That in itself is an indication of the deep love that he harbours for scholarly pursuits. As is known to everybody, Sir, you are a historian in your own right and you have a number of indological publications to your credit. All centres of learning in the country, in pursuit of research and furthering the boundaries of knowledge, are ever so happy to have a distinguished scholar like you for holding the Central Education portfolio. Sir, we, representing non-Government institutions of learning, which have been investing their time, labour and monev in research without regard to numbers and income, look upto you for encouragement, guidance and blessing.

We have set for ourselves an ambitious goal of Indological studies to uncover artistic, sculptural and other treasures, lying buried in this sprawling state of Madhya Pradesh, one third of the area of which, is covered by forests, which, at one time or the other, in the past two thousand years, were perhaps pulsating with life, and where, the most practised chisels produced enviable pieces of art and architecture. This year we are undertaking a research project, Cultural History of Dakshin Kosala, with financial assistance from the Indian Council of Historical Research. The project will be completed within a period of two years. We are grateful to the Council for the grant of Rs. 21,000 for the project.

In Shri Krishna Deva we have a scholar of international repute to preside over the Seminar. Prachya Niketan is proud to have him amidst us.

I welcome the young and enthusiastic Education Minister of M.P., Shri Haribhau Joshi. He is the Patron of the Seminar Committee and one cannot adequately welcome a Patron who is the guardian angel of all good work that is being attempted here and elsewhere in the State. We are proud that Prachya Niketan is getting every encouragement and support from the Hon'ble Minister, who is himself interested in the study of Indology and archaeology.

I take this opportunity of expressing my heartfelt thanks to all those ladies and gentlemen, who have given the Prachya Niketan their uninstinted help, support and cooperation. The Prachya Niketan would not have achieved its present status but for their support and active participation in the Managing Committee, Governing body, and other associated committees of the institution. I am confident of their continuing interest in ever increasing measure.

I would now request Dr. Chunder to deliver the inaugural address.

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INAUGURAL ADDRESS :

Respected President of the Seminar, Members of the Seminar Committee of Prachya Niketan, distinguished Delegates, Ladies and Gentlemen,

I am deeply delighted to be able to come here in this beautiful city of Bhopal for the first time, to participate in this significant Seminar on the Art of the Paramāras of Mālwā. All along I have been a student of Indian History and Culture. Not only did I do my Master's Degree and Doctorate in that subject but I continued my studies in my own ways and I am doing so even now. As my luck would have it, as a God's gift, I am in a position from where I am constantly in contact with the Archaeological Survey of India and many other institutions of higher learning, which are devoting much of their time for study of Indology in its different aspects. Some of my Professors were famous for their Indological studies. I still remember my happy two years in the University of Calcutta where I studied under Dr. Hemchandra Ray Chaudhuri, Dr. D.C. Sircar, Dr. Nihar Ranjan Ray, Dr. J.N. Banerjea, Dr. P.C. Bagchi and host of other scholars who had made their mark in the field of Indological studies. In fact, it gave us a sense of pride that our own teachers were famous historians of the time. It would be a sad thing for our country if the present generation of students forget about our own glorious heritage. By that I do not mean that they must follow some chauvinistic attitude. Every country must take pride in its own past so as to go ahead to build its own future in the traditions of the ancestors—the generations now gone by. We are not opposed to imbibing ideas from world over. I myself have travelled in different countries of the world to study different political systems—China, Soviet Union, United States and many other countries in Europe. Certainly we must borrow ideas, particularly in the field of science and technology from many of the countries. But, about our own art and culture, about our own way of life, we should not forget our predecessors or their contributions. In all these fields we should try to build our future in our own way.

Mediaeval history is still a very scrappy book to us. We read a few pages, no doubt, but still the book is incomplate. In Western countries historical studies are directed not only towards the history of the country as a whole but even towards the history of different regions, of different dynasties and, I should say, even history of different families. Because of the fact that collection of materials can be made from local history, regional history or dynastic history, their scholars can write a comprehensive history of their people. But in our country, our tradition

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is a living tradition; our culture is a living culture. It is so varied and interesting that it is still continuing to create wonder in the minds of all those who have come in close contact with it. We must not forget the glory of our culture, but at the same we must not pursue very narrow ideas of regionalism, caste or other groups. Yet we have to strike a balance in this field. This is exactly the problem of mediaeval history of India.

My esteemed teacher, Dr. Hem Chandra Ray, was one of the pioneers in the study of mediaeval political history of India. His Dynastic History of Northern India in two volumes is now out of print and is being re-printed. Many of his studies in those two volumes required great devotion. He tried to piece together the history of many of the madiaeval dynasties in different parts of Northern India. And we can now see that his efforts have been followed up by a host of other scholars. Many of them are taking up the study of the history of different dynasties separately. For instance, about the Paramāras, there are two books which give connected account of their activities in different fields. I am glad to know that the Indian Council of Historical Research is helping Prachya Niketan in the studies of the Cultural History of Dakshina Kosala. But we should try to have these types of studies in larger number so that ultimately we might get all the missing links in the history of mediaeval India restored. Few pages only that we have at the moment should be added to.

Now, about the Paramāras of Mālwā, much is not still known. Some of these have already been indicated by the learned speaker initiating the discussions. Some details will be studied in this Seminar. For instance, we do not know what was their origin, from where they actually had come. The very fact is unknown whether they were indigenous or foreigners. Some scholars say that they were linked up with some Central Asian tribes which had invaded India and settled in India as many other ancient tribes, like the Sakas, the Hunas, etc., have done. Even today, when, at the invitation of Sheikh Abdulla, I went to Srinagar and Begum Abdulla was travelling with me in the same car, I was shown a number of nomadic people coming down the hills and settling at camps in open spaces. These people are called Gujars. Still they are there. Were the Paramāras connected with these people, or, as some later inscriptions and records state, were these Paramāras actually linked up with the Rashtrakutas from the South? We do not know positively. The traditional history says that there was a quarrel between Vaśiṣṭa and Viśvāmitra, a well-known story in our Purāṇas, and when Vaśiṣṭa's Kāmadhenu was forcibly taken away by Viśvāmitra, Vaśiṣṭa created a Supreme Body for getting her back and this Supreme Body was the originator of the dynasty of the Paramāras. But these are fragments of imagination. Sometimes when a dynasty comes to power, the dynastic bards try to introduce such figments to link up the dynasty with well-known phases of ancient Indian traditions so that the dynasty gets some prestige in the minds of its followers and successors.

We need not take these at face value but the fact remains that this dynasty with fluctuating fortunes ruled over a large part of Indian territory centred around this region for about 500 years. I repeat 500 years. This is a very long period in

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point of time. And the rule of the Paramāras in this region, as I said, with fluctuating fortunes, covered more than double the time the British ruled in India. If we remember the British period of Indian history we shall be surprised to note that the British could not survive beyond the period that the Paramāras had survived in this part of the country. That itself is a great achievement, particularly when we remember that all around there were other big powerful dynasties ruling. The Islamic invasion was knocking at the door of India. In fact, Mahmud of Ghazni had invaded India and looted Somanātha and it is interesting to find in some old record—a muslim record, that Mahmud of Ghazni was so afraid of an Indian king called Paramadeva that he wanted to take a different route for his return so that a clash with Paramadeva could be averted. He took a difficult route through the desert whereby he had to lose a large part of his army. And this Paramadeva has been rightly identified with Bhoja or some such powerful Paramāra ruler. In the past also, Alexander's army had got good beating in the Punjab and his army revolted and did not want to come into the field in the plains of India, because of their fright of the might of king of the Gangaridae. It is something like that. The Paramāra kings had established their reputation which travelled beyond the borders of their territory. We need not emphasise the importance of the extent of their territories. May be that the Paramara rulers or as a matter of fact, the imperial rulers of the time did not control such large tracts of land as the Mauryas or the Guptas or even Harṣavardhana. Still one can say that they had a sizable empire. And if we compare the extent of their territory with some of the counterparts in Europe, we can very well say that the Paramāras could certainly hold their head high. What was Europe then, apart from the tall claims of Holy Roman Empire, which was, as Voltaire said, neither holy nor Roman nor empire. Europe was then cut up into various feudal principalities. As late as 18th Century, some of the modern states did not exist in their present shape. Germany was unified only by last century. Italy was so unified in the last century. France had a big kingdom, no doubt; but the territory of the Paramāras could have been larger than the territory of many of the kingdoms in Europe. So, politically, we could say that the Paramāras played a very important role and culturally also, I should think. This area was a sort of melting pot of cultures.

The learned speakers before me have mentioned something about the impact or contact of the Paramāras with the neighbouring areas all around—in the South with the Rashtrakutas, the Chālukyas and the Konkanies; in the West the Gurjaras and beyond that the Arab kingdom of Sind. But one must not forget that they had also contacts with the East. Extracts from the grants, which the respected scholars are now editing in great detail, indicate that many of the people that received grants from the Paramāra rulers came from the eastern regions of Bihar and Bengal. We are told by scholars who have made deep studies of these grants that many of the donees of the grants who had settled in this part of the country came from the eastern region. So we could think that the Paramāra kingdom or empire in its heyday was actually representing miniature India. Because peoples from different parts of India were coming over here, not only they were receiving but they must

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have been giving. It always happens that whenever there is a cultural contact there is always some give and take. May be, one as a dominent culture, the other a subservient one. But even a dominant culture is affected by a subservient one. And whatever art and architecture could have flourished here under the Paramāra rule could be the composite culture of India to which people coming from different parts of the country might have contributed. But this is purely my view. I do not know and it is for the scholars to find out the similarities of the art and architecture of the Paramāras by comparing them with those of other parts of the country. So far as the eastern region is concerned, I can find one similarity. In fact, when I was being taken very kindly through the magnificient collections of the Mediaeval sculptures displayed in Prāchya Niketan, I was very much suprised to find the great influence of Tantricism on the art of the Paramāras of Mediaeval Mālwā. As you know, Bengal and Eastern part of India had been great centres for tantric cult. We in Bengal worship Mahiṣāsuramardinī Durga in different forms. We also worship some of the manifestations of the Mother Goddess in different forms, which have also been shown here as Gaja-Lakṣmī or Chāmuṇḍā and the like. We also do that. Now, it may be a good exercise to find out what could have been the influence of tantric cult on the pieces of art and architecture of both these regions—East and West, and how much these were mingled in the melting pot of cultures of Mediaeval India.

We have read about some of the great kings of Paramāra dynasty. Muñja, whose origin is shrouded in mystery, is said to have been picked up by his predecessor. He was lying in the *Muñja* grass and from that grass his name was taken. Although he was adopted, he was not discarded when the king had a natural son born to him. It was with the best of intent that he made this adopted son—if the story is true—his own successor and natural son, Sindhurāja, the second successor. That itself is a great story of love which is generated not out of natural bond but out of bond created by one's exercise of will. And this Muñja, as we have already heard, not only was a great adventurer, but extended his sway and his dominion and converted the Paramāra kingdom into an empire. He has a dashing hero. And, in fact, because of his great dash in military matters, ultimately he lost his life. When he tried to conquer part of the southern kingdom, he was defeated and was arrested. His general wanted to release him but this annoyed the victorious king and Muñja was killed. But after he passed away, as some mediaeval bard has written about him,

"Gate Muñje Yaśaḥ Puñje
Nirālambā Saraswatī"

"When Muñja has gone, along with him all the glory has passed away and Goddess Saraswatī is without any support". And that shows how Muñja had supported the Goddess Saraswatī, who is the patron of all learning. From this simple comment of a bard we get some idea of the great patron of art, architecture and learning that Muñja himself was.

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The Paramāra rulers were great builders. They were responsible for construction of many of the magnificent temples. The Bhojatāla at Bhojpur, which is so close to Bhopal, a marvel of ancient Indian engineering skill, was the creation of king Bhoja of Paramāra dynasty. But, unfortunately, unlike, some of the temples of the Chāṇḍellas, particularly at Khājurāho, there forests have saved them from destruction by outsiders, the temples in Mālwā did not get the opportunity of protection from the ravages of time and invaders. The iconoclasts who often marched into Mālwā found pleasure in pulling down temples. Some temples were decayed by natural process of wear and tear and they were not repaired. Therefore, we should not always expect complete temples except a few, perhaps some of the later temples of the declining days of the Paramāras—declining from political point of view but I cannot say declining from artistic or architectural point of view. One may cite the example of the temple of Udayeśvara of which so much has been written in details in different books on Indian art and architecture. So it was with the beautiful *Śikharas* and fine sculptures, of which we can see some of the finest specimens in the Prāchya Niketan Museum.

So these are some of the contributions that the Paramāras had made to the Indian art and culture. Not only that, we are told that some of the Paramāra princes themselves had tried to be good painters. They had not only patronised painters but even set up beautiful buildings for exhibition of paintings—'*Chitraśālā*'. From the book of Bhoja which has just now been quoted, we come to know that '*Saṅgīta Nātyaśālā*' and various other '*Śālās*' were maintained by rulers to enable culture to be promoted for the masses. This shows the totality of the outlook of the rulers. They were not simple adventurers as we find in case of many of the Mediaeval feudal rulers of Europe. Some of them, no doubt, built some beautiful churches and I had occasion to see a few of them in Europe. But from the angle of exquisite decoration and fine sculptures, certainly few pieces of art and architecture in Europe can beat mediaeval Indian art and architecture.

I note that a Seminar on this topic is being held in Prāchya Niketan. I am very much keen to know whether the details of the deliberations of this Seminar would be published in the near furture so that it can be a distinct contribution to one aspect of the very attracive and interesting history of the Paramāras of Mālwā.

With these remarks, I feel great pleasure in declaring this Seminar open.

Thanking you,

P. C. Chandra

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PRESIDENTIAL ADDRESS

SHRI KRISHNA DEVA

Dr. Chunder, Shri Singhi, distinguished scholars,
Ladies and Gentlemen,

I am extremely thankful to the authorities of Prachya Niketan for having invited me to preside over this Seminar on the Art of Paramāras of Mālwā. In fact it is a great honour to me which I hardly deserve. This happy moment will go a long way in encouraging me to devote myself in the cause of the study of the Art of Ancient India with greater zeal in the years to come.

It is a great fortune that a place like Bhopal, ideally situated in ancient Mālwā has been chosen as the venue of the present Seminar. All of you are well aware that Mālwā was the land where Bhūmija style temple architecture was born. It is from Mālwā that the style spread towards east, west and south and become one of the prominent styles of temple building during the medieval times.

The styles of medieval Indian temple building are classified by some northern Indian texts (like the *Aparājitapṛcchā* and the *Kshīrārṇava*) as fourteen and by others (like the *Aparājitapṛcchā* again, but in its second list) as eight. The Bhūmija occurs prominently in both the lists but stands apart in the distinctiveness of its attributed origin. It is purely secular, whereas others owe their origin to various gods, demigods and demons. Unlike others, it seems to have had no ancient traditions behind it and had arisen within the living memory of the compilers, patronised by some royal dynasts.

This style was first noted by Stella Kramrisch.[1] The outstanding feature of the style is the *śikhara* with four spines (*latās*) decorated with *caitya*-arches on the central *rathas* and a distinctive grouping of miniature *śikharas* of diminishing heights on the four quadrants between the *latās*. These miniature *śikharas* (called as *kūṭastambhas*) vary in number—from three to five rows vertically and five to nine rows horizontally. A prominent sculptured medallion within a large *caitya*-window (*śūrasenaka*) at the base of the *latā* on the three sides, is another diagnostic feature. On the front face of the *śikhara*, the same feature is repeated a bit higher up as *śukanāsa* in a larger and more elaborate manner. The temples of this class are

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invariably *nirandhāra*. The texts—*Samarāṅgaṇasūtradhāra* (henceforth abbreviated as *Samarāṅgaṇa*) and *Aparājitapṛcchā* (henceforth referred to as *Aparājita*) also issue directives for the style regarding the proportions of the doorway, *pīṭha* and the elevational features, with which the extant examples generally correspond. The extant monuments of three varieties viz. *caturasra*, *vṛtta* and *aṣṭaśāla* also follow closely the texts in respect of the plan, design and elevation, but differ in details of measurements and proportions.

Etymologically, Bhūmija means "earth-born" or "country-born". Stella Kramrisch took the term in the literal sense and interpreted it as the native style of Mālwā, which incidentally has the largest concentration of Bhūmija temples (Rajasthan and northern Maharashtra have also a fair number). The Mālwā text *Samarāṅgaṇa* could have deliberately punned on the word *bhūmija*. But since it is also used in the *Aparājita* and *Lakṣaṇasamuccaya* compiled outside Mālwā, the meaning "country-born" loses its validity. Bhūmija is the only style attributed in the *Aparājita* to human kings. It is, therefore, not unlikely that Bhūmija might mean "of earthly or secular origin" as opposed to other forms which were believed to have a divine or supernatural origin. The term, however, is more plausibly amenable to a third interpretation and may mean "born of the storey" since *bhūmi* is an architectural term meaning "storey".

As regards the antiquity of the style, the earliest dated examples are the Udayeśvara temple at Udaypur (Vidisha District, M.P.), recorded to have been completed in A.D. 1080 : and the Ambarnātha temple at Ambarnath (Thana District, Maharashtra) dated A.D. 1060. Among the undated temples the earliest is the original nucleus of the Amareśvara temple at Onkār Māndhātā (Distt. East Nimar, M.P.). The relative heaviness of its *vedībandha* mouldings and the treatment of ornamental motifs lead one to assign it to the later half of the 10th cent. and this notwithstanding the fact that among its votive inscriptions, there is one dated A.D. 1063. Next in the age stylistically, is the Mahāvīra temple at Sewari (Pali District, Rajasthan) brought to light by D.R. Bhandarkar and re-examined and dated to A.D. 1010-20 by M.A. Dhaky. There is a doubt regarding its genuineness because the *latās* and *kūṭas* are completely devoid of carvings, unlike other temples of the style, and the six vertical rows of *kūṭastambhas*, though theoratically not impossible, are actually unknown.

The only epigraphical reference to the Bhūmija occurs in the Kaiṭabheśvara temple inscription (dated A.D. 1231) from Kuppatur[2] (modern Kubbatur in Sorab Taluq in Shimoga District, Karnataka). While eulogizing the ancient *agrahāra* of Kuppatur, the inscription says that within "that village with Kailāsa, stood the temple of Koṭināṭha, built by Viśvakarmā and carved with complete devotion, planned in perfect accordance with the many rules of architecture and freely decorated with Drāviḍa, Bhūmija and Nāgara". M.A. Dhaky has drawn attention to some Bhūmija shrine-Models in Karnataka in his recently published book *The Indian Temple Forms in Karnataka Inscriptions and Architecture*. These appear on the Kāśīviśveśvara temple, Lakkundi (*c.* 1008-10), the Siddheśvara temple, Haveri (*c.* 1068) and the Amṛiteśvara temple, Amritpur, Karnataka (*c.* 1196). The Kāśiviś-

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śvara exhibits a *tribhūma* model with three *kūṭastambhas* in each quadrant, while the Siddheśvara has a shrine-model of four stories with seven horizontal *kūtastambhas*. The model on the Amriteśvara temple is also four-storeyed but with only three *kūṭastambhas*.

The oldest *śilpa* text that refers to the Bhūmija is the *Samarāṅgaṇa* (assignable to the first half of the 11th century). The style appears so well-established and architecturally so mature in it that one is led to infer an antecedent development of less than half a century. The work confirms it by calling the style *kramāgata*, *i.e.*, well-established and traditional. So, it may have had its beginning sometime in the second half of the 10th century. Fortunately the original nucleus of the Amareśvara temple at Onkār Mandhata in Mālwā, assignable to the second half of the 10th cent., has unmistakable traits of the Bhūmija style. Since the next known example, the Mahāvīra temple at Sewari in Rajasthan, is nearly half of a century later, the source of Bhūmija mode must obviously be the Mālwā country. This inference is supported by the evidence of the texts and the overwhelming number of Bhūmija temples in Mālwā.

The *Aparājita*[3] enumerates twenty-five types of Bhūmija temples. The *Samarāṅgaṇa*[4] has listed only sixteen types but its description is more systematic and detailed. The treatment in the *Aparājita* which is obviously based on the *Samarāṅgaṇa*, however, is somewhat summary and more or less in the *sūtra* form for convenient memorization by the working architect. Thus the *Aparājita* not only supplements the *Samarāṅgaṇa* but acts as a commentary on it.

The *Samarāṅgaṇa* describes only four types of the orthogonal class indcluding one type specimen each of the *tryaṅga*, *pañcāṅga*, *saptāṅga* and *navāṅga* forms. The *Aparājita* increases the four orthogonal types to ten and furnishes three varieties of the *tryaṅga* and *pañcāṅga* and two each of the *saptāṅga* and *navāṅga* forms. No Bhūmija monument has been found yet of the *tryaṅga* variety. The Śiva temple at Jamli (Dhar District, M.P.) is an example of the orthogonal *pañcāṅga* type from Mālwā, while the Mahānāleśvara temple at Menal (District Chittor, Rajasthan) and the triple-shrined temple at Balsane (District Dhulia, Maharashtra) are of the same type but from outside Mālwā. All known examples of the orthogonal *saptāṅga* type are also from outside Mālwā; such as the Ambarnātha temple, Gondeśvara temple at Sinnar and Mankeśvara temple at Jhodga in District Nasik—all in Maharashtra. It also includes the Devi temple at Ramgarh, District (Kota and the so-called Sun-temple at Jhalrapatan (District Jhalawar) in Rajasthan. No example of the orthogonal *navāṅga* type has yet come to light.

The *Aparājia* and *Samarāṅgaṇa* furnish identical lists of seven types of the circular class (*Vṛttdāti* or *Vṛttasthānaka*), respectively ranging from three stories to nine. A circular plan and four *bhadras* are common to all of them. The *Samarāṅgaṇa* has thrice laid down that the intermediate *rathas* between the *bhadra* and the *karṇa* are to be built by *parivartanā* (moving round the gnomon) within the circle. This indeed refers to a dominant feature of the class, viz. the stellate layout of the plan producing acute-angled projections for the intermediate *rathas*. From the description of the *Samarāṅgaṇa*, it is obvious that the *Vṛttajāti* formed the metropolitan

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Mālwā type, which is confirmed by its popularity in Mālwā. The royal preference of the temple is also indicated by the repeated reference to the kings in the valedictory stanzas describing the circular types in the *Samarāṅgaṇa*. The principle of *ṣaḍguṇasūtra* (six-fold delineation of the cord) of the text is also corroborated by the characteristics of the Bhūmija *śikhara*. Specimens found so far belong only to the *pañca-sapta*-and *nava-bhūma* types. Mahākāleśvara at Un (District West Nimar, M.P.) is *pañcabhūma* and *pañcaratha* on plan, while the Onkāreśvara and Nīlakaṇṭheśvara temples at the same site are *pañcabhūma* but *saptaratha* on plan. Of the *saptabhūma* circular type there are two specimens in Mālwā, viz. the celebrated Udaypur temple and the Mālwai temple at Alirajpur (District Jhabua), while only one specimen is known from Rajasthan, viz. the Bhand Deora at Ramgarh, District Kota. A majority of known examples confirms the fact that the *saptabhūma* type was favourite of Śiva according to the texts. *Navabhūma* stellate type is represented by only two examples, the Siddheśvara temple at Nemawar in Mālwā and the Uṇḍeśvara temple at Bijolia (District Bhilwara) in Rajasthan.

The *Samarāṅgaṇa* deals exhaustively with the five *aṣṭaśāla* types out of eight of the *Aparājita*. A stellate plan in a circular layout with eight *bhadras* is common to all. The variation is in the number of stories (*pañca-sapta-* or *nava-bhūma*) or of *karṇas* (eight, sixteen or twentyfour). The texts prescribe a combination of either Nāgarakarma or Drāviḍakarma for the *mañjarīs* of some types. Nāgarakarma may mean embellishment of the *śikhara* with *latās* in the Bhūmija context with its examples in the so-called Sūrya temple at Jhalrapatan and the Sūrya temple at Ranakpur. Drāviḍakarma may mean embellishment of the *śikhara* with a Chalukya type of pyramidal *kūṭa* as for example in the temple at Ambarnath.

Actual specimens of *aṣṭaśāla* are from outside Mālwā. They are the Galateśvara temple at Sarnel (3rd quarter of the 12th cent.) and Sūrya temple at Ranakpur (15th cent.). These mix local features and Māru Gurjara elements with the Bhūmija order.

We shall now review the essential features of Bhūmija temples, starting with the Udayeśvara temple at Udaypur. Built by the Parmāra king Udaydity, after whom the temple and the place are known, this is the most finished example of the Bhūmija class, and is an architectural masterpiece. (Pl. 1) The temple faces east and conists of a *garbhagṛha* (sanctum), an *antarāla* (vestibule), a *gūḍhamaṇḍapa* (closed hall) with three *mukhamaṇḍapas* (porches) and a low flat-roofed *sabhāmaṇḍapa* (assembly hall) on the same axis; it stands, surrounded by eight subsidiary shrines, on an extensive and lofty *jagatī* (terrace), access to which is given by a stairway flanked by over life-size figures of Śaiva *pratihāras*. Its sanctum is stellate-cum-circular and is *saptaratha* on plan and *saptabhūmi* in elevation, conforming to the Śataśṛṅga type of the texts, a form favorite to Śiva. Each quadrant of its *śikhara* shows seven horizontal and five vertical rows of *kūṭastambhas* set in perfect harmony (Pl. 2) and a beautifully carved tall *latā* terminating in a bust of Śiva in front and *grāsamukhas* on the remaining sides. All the lineaments of its plan are carried from the lowest moulding of the *piṭha* right up to the *skandha* which rhythmically follows the tallying configuration of the *maṇḍivara* (Pl. 3) and *śikhara*. Above is a

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serrated *ghaṇṭā* carrying the usual crowning members. Corresponding to the imposing sculptured medallion crowned by a very large *grāsamukha* forming the *śukanāsa* on the east (Pl. 4), there are three smaller sculptured medallions (*śūrasenakas*) at the bases of the *latās* on the remaining three cardinal points, in which are depicted various form of Śiva notable for their artistic quality. The *gūḍhamaṇḍapa* carries a *saṁvaraṇā* (bell-roof) which is rendered boldly: but which is distinct from the Gujarat variety. The form and decoration of its pillars and doorway, the sequence of mouldings of the *pīṭha* and *varaṇḍikā* (eave-cornice) and the treatment of its *jaṅghā* are equally distinctive. The pillar is rather short with a square *kumbhikā* and a shaft, cubical below, octagonal in the middle and circular above. The square section bears a sculptured niche on each face; the octagonal section has a chain-and-bell design issuing from a *grāsamukha* on each alternate facet; and the circular section is embellished with a band of flying Vidyādharas, surmmounted by a conical leaf-shaped motif, and capped by a circular *bharaṇa* (capital). The doorjambs or the *mukhamaṇḍapas* have three *śakhās* and that of the sanctum five, each showing a *stambhaśākhā* embellished with spiral bands of stencilled scrolls (Pl. 5 & 6). One *śākhā* in each of the three *triśākha* doorways and two *śākhās* of the *pañcaśākha* doorway are carved with figures of Vidyādhara couples. Each projection of the *jaṅghā* is treated as a tall square pilaster which carries : (1) a sculpture within a *parikarama* (image frame) in the form of a *makaratoraṇa* below and (2) a chain-and-bell suspended from a *grāsamukha* above, these being surmounted by a *bharaṇa* with multiple, minute mouldings. The recesses (*salilāntaras*) of the *jaṅghā* and the *śikhara* are decorated with a bold design of lotus scrolls. The *juṅghā* is capped by an elegant but inconspicuous *kūṭachādya*, embellished with lifelike figures of pigeons to indicate that the architect intended it to be a *kapotapālikā*. Each *kūṭa* of the superstructure simulates a *pañcabhūma* Bhūmija *śikhara* with a horizontal row of three *kūṭas* in each quadrant. With its ambitious size and fine proportions, the subtule rhythm of mouldings harmonizing with the pleasing curvature of the *śikhara*. and the elaborate sculputural ornamentation integrating with the vibrant architectural mass, this temple is the grandest of the Bhūmija temples, and a model of the form; worthy of its royal builder. Since it is recorded to have been commissioned for worship only in A.D. 1080, we may take A.D. 1080 as the date of its foundation.

The majority of Bhūmija temples in Mālwā are seen to follow the pattern of the Udayeśvara temple; those differences which do occur are noted in the following discussion. All of the Mālwā stemples are stellate, with the exception of the Jāmaleśvara temple at Jamli (District Dhar, Madhya Pradesh) which is the only orthogonal shrine in Mālwā. It is also the smallest and plainest, being *pañcaratha* on the plan and *pañcabhūma* in elevation, and having a plain *piṭha* and *vedībandha*. Even its *jaṅghā* is devoid of carvings except for the *bhadras* which carry images within *parikarmas*. Its *śikhara*, however, has the usual ornamentation and shows four human figures above the *karṇas* between the *skandha* and the *ghaṇṭā*. The doorway of its sanctum is of the *triśākha* variety; only the *stambhāśākhā* being decorated as in the Udayeśvara temple. This temple seems to be later than the Udayeśvara by not more than a decade.

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Un (District West Nimar, Madhya Pradesh) possesses eight Bhūmija temples. These have essentially the same plan and *śikhara* design as the Udaypur temple, but are smaller and simpler and indifferently preserved (Pl. 7-8). All of them are Śaiva and belong to the *pañcabhūma* stellate type of the texts, but some of them are *pañcaratha* and others *saptaratha* on plan, showing respectively three and five vertical rows of *kūṭāstambhas* in each quadrant. They lack the *kūṭachādya* and, except for the *bhaḍras* which as a rule carry images of Naṭarāja, Tripurāntaka and Cāmuṇḍa within *parikarmas*, their *jaṅghā* is devoid of sculptures and is decorated with pilaster designs on the projections as well as recesses, those on the recesses being tall *kūṭastambhas*. Similar *kūṭastambhas* are also repeated on the *salilāntaras* of the *śikhara*. Stylistic similarities between the Udaypur temple and those at Un, and the find of an inscription of the Paramāra king Udayāditya in one of the Un temples, locally known as Chaubara Dara No. 1 (which, incidentally, is the only *pañcāyatana* temple at site) demonstrate their contemporaneity.

Onkār Mandhata, situated on the river Narmada in East Nimar District, Madhya Pradesh, had nearly half a dozen Bhūmija temples, but all are badly mutilated and have entirely lost their original *śikharas*. From what has remained of their *maṇḍovaras* they appear to be stellate structures with a *pañcaratha* or *saptaratha* plan belonging largely to a stage posterior to the Udaypur temple and, therefore, assignable to the late eleventh century. One of the local temples, namely the Amareśvara temple, more popularly known as the Māmaleśvara temple, however, bears a number of votive inscriptions referring to the temple, of which one is dated A.D. 1063. The mutilated remains indicate that the original temple belonged to the second half of the tenth century, and that it was rebuilt in the late eleventh century. Of the tenth century temple only a portion of the *maṇḍovara* (wall) is preserved. It has typical tenth century *vedībandha* (podium) mouldings and the *jaṅghā* is decorated on the *bhadra* and the adjoining *rathas*. The *bhadra* carried a sculpture within a *parikarma* crowned by a short *udgama*, while the adjoining *rathas* were embellished with the design of a fairly tall *kūṭastambha* which shows the characteristic form of a tenth century *nāgarakūṭa* of the Latina type. Even in the absence of a *śikhara*, its stellate plan and the presence of the *kuṭastambha* ornament on the *salilāntaras* of its *jaṅghā* leave no doubt that the temple was of the Bhūmija type; while the boldness of its *vedibandha* mouldings and the early form of the *ardharatna* and the *caitya*-arch ornaments resembling those on the tenth century temples of Central India, Rajasthan and Gujarat definitely suggest a tenth century date. Nothing could be more striking than the contrast between the tenth century and the late eleventh century *maṇḍovara* of the same temple, the latter showing more developed *vedibandha* mouldings and highly stylized forms of designs such as the *caityā*-arch, diamond, *maṇibandha*, and the *vandanmālikā* consisting of the lower half of star-shaped flowers, so typical of the later Bhūmija style. The remaining Bhūmija, temples at the site generally share the design and composition of the late eleventh century Amareśvara temple.

Nemawar (District Dewas, Madhya Pradesh), also situated on the Narmada in Mālwā, has two Bhūmija temples, the celebrated Siddheśvara temple and the

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other a roofless temple, also Śaiva, beside it. Both of them are stellate and *spataratha* on plan with five vertical rows of *kūṭastambhas* in each quadrant. The roofless temple has lofty *pīṭha* with *gajathara*, and *narathara* derived from the contemporary architecture of Rajasthan, on top. This mutilated temple, which does not appear to have been finished, suffered from a surfeit of ornamentation. Evidently it was the handiwork of the same guild which built the neighboring temple of Siddheśvara. The Siddheśvara, which is less lavishly ornamented, is the loftiest Bhūmija temple in Mālwā, having nine storeys (*navabhūmi*) and it belongs to the type known in the texts as Sarvāṅgasundara with the maximum number of permissible storeys (Pl. 9-10). The elevation of the temple, however, cannot even pretend to grace or elegance and this for two reasons : (1) its scale is disproportionately small for its height, and (2) its *mālās* have an excessive curvature. Nevertheless, the temple is an ambitious structure, rich in ornamentation; it has figure carving within *parikarmas* not only on the *kumbha* mouldings of the *vedībandha* and the *jaṅghā* (as on the Udayesvara), but also on the *mañcikā* (pedestal moulding) below the *jaṅghā* and on each pilaster of the nearly two hundred *kūṭastambhas* of its superstrcture. Even the recesses (*salilāntaras*) as well as the *jaṅghā*, are carved with figures of Apsarases, those of the *śikhara* being combined with lotus scrolls similar to those of the Udayeśvara temple. The Siddheśvara is thus more ornate than the Udayeśvara, and since it largely employs the same designs and ornaments in a more developed form, it could be a generation later and should be assigned to the beginning of the twelfth century. The treatment of the *vedikā* and the grilles of its *maṇḍapa* and *mukhamaṇḍapa* possibly show the influence of Rajasthan.

The Śiva temple at Alirajpur (District Jhabua), locally known as the mālavai temple, is a stellate *saptabhūma* temple with essentially the same plan and *śikhara* design as the Udayeśvara, but about three centuries removed (Pls. 11-12). In fact it is one of the latest Bhūmija temples in Mālwā, with a marked degeneration in the quality of the carvings and the figures. But for the *bhadras*, the *jaṅghā* is devoid of figures and shows tall *kūṭastambhas* in the recesses. Its *karṇa* is treated differently as a polygonal stellate member all along the elevation including the *śikhara* where the customary *kūṭastambha* is replaced by a member resembling *arjunaphala*, mentioned in the *Aparājita*. Its *śurasenakas* are devoid of sculpture and function as decorative frames for the finials of the *nāgarakūṭas* crowning the sculptured *rathikās* below each *latā*.

The Bhūmija temple, latest in time in Mālwā , is the Śiva temple at Barro Khera near Neemach (District Mandasor, Madhya Pradesh), a plain structure of the *miśrajāti*. Its *śikhara* is largely Nāgara with *śikharikās* including *uraḥśṛṅgas*, and it is only the *karṇas* which show a vertical row of pseudo-Bhūmija *kūṭastambhas* (six of the seven are preserved) of a type resembling those occuring on the upper part of the *śikhara* of the Sūrya temple at Ranakpur with which it appears to be contemporary.

We, thus, find an unbroken history of the Bhūmija temples in Mālwā right from the mid-10th to the 15th century. We have seen that the Bhūmija type originated in Mālwā and was indeed the native style of the region, patronised originally by the

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Paramāras and subsequently by their feudatories and successors. Since Paramāras were a powerful dynasty with their political and cultural influences overflowing Mālwā, the style spread to the regions east, west and south of Mālwā. In fact Maharashtra was the second home of the style.

Bhūmija was indeed a noble and virile form of superstructure and was responsible for providing some masterpieces of medival Indian Architecture like the Udayeśvara temple at Udaypur, Omkāreśvara temple at Un and the triple-shrined temple at Balasane, District Dhulia, Maharashtra. Bhūmija was an urban and sophisticated style with an individual character of its own and has been specifically called the ornament of the city (*bhūmijāḥ pura-bhūṣāṇāḥ*). It was indeed a distinctive and attractive architectural mode full of subtleties of which Malāwā, its land of origin can well be proud.

I thank you once again for having given me a patient hearing and the great honour that you have bestowed on me this afternoon.

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ABBREVIATIONS

ARADGS	:	Annual Report, Arch. Deptt., Gwalior State
ASI	:	Archaeological Survey of India
CASIR	:	Cunningham, Archaeological Survey of India Reports
DHNI	:	Dynastic History of North India
EI	:	Epigraphia Indica
HPD	:	History of Paramara Dynasty by D.C. Ganguly
INI	:	Inscriptions of North India by D.R. Bhandarkar
JNSI	:	Journal of the Numismatic Society of India
KB	:	Kharataragachha Brihadgurvavali
NS	:	Numismatic Supplement
PRASWC	:	Progress Report, Archaeological Survey of India, Western circle.

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THE PARAMĀRA ART

K. D. BAJPAI

The region which witnessed the growth of architecture and art, during the ascendency of the Paramāra power, had Mālwā as its culture. The adjoining areas of Rajasthan, Gujarat and Deccan, under the Paramāras, also made progress during the period *C.* 975 to 1250 A.D.

The region of Mālwā indeed occupies a place of pride in the political and cultural history of India. The kingdom of Avanti (ancient name of Mālwā) was counted among the major kingdoms (*mahājanapadas*) with Ujjayinī as its capital. The Vedic-Purānic traditions and the Buddhist and Jaina works refer to the supremacy of Chaṇḍa Pradyota of Avanti during the time of the Buddha.

The archaeological excavations and explorations conducted at sites like Maheshwar, Navadatoli, Kayatha, Nagda, Ujjain and Mandsaur have brought to light the evidence of rich material culture of western Mālwā during the proto-historic and the early historical periods.

Like its western counterpart, the eastern Mālwā also had a glorious past. Field work conducted at Eran, Vidisha, Tumain and several other sites has been very fruitful in revealing multi-faced history of this wonderful land.

Recent field work around the source of Betwa river has revealed the existence of a rich culture in that area which flourished from about *C.* 2,000 B.C. to the pre-Gupta period. A large number of cast and die-struck coins found at Nandūr (ancient Nandapura) near Mandidipa show an exquisite workmanship. Several rock-shelters bearing beautiful paintings have also been discovered in that area, which throw welcome light on the life of the early people. Recent excavations conducted by the M.P. State Department of Archaeology at Pipalya Lorka, near Bhojpur have revealed that the site had developed an advanced culture during the early part of the second millennium B.C.

During the successive reigning periods of the Mauryas, the Śuṅgas, the Sātavāhanas, the Kṣatrapas and the Nāgas, Mālwā made its lasting contribution in the fields of architecture, sculpture and minting of coins. The recent discovery of two new Aśokan inscription at a place called Panguḍari in the Sehore district of Madhya Pradesh has confirmed the Buddhist tradition that the Maurya king Aśoka was intimately associated with Vidisha.

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During the Gupta-Aulikara period, Mālwā and parts of Gujarat made remarkable developments in the political and cultural fields. The 'Classical' glory of India owes a great deal to the region of Mālwā. This is attested to by the numerous relics found in these areas.

The aesthetic traditions *par excellence* of the 'Golden Age' were carried on by the Gurjara-Pratīhāras and the Paramāras. Both these dynasties had extensive regions under their control. They made their lasting contribution in the socio-religious and artistic fields.

The Paramāras started their rule in western Mālwā in the middle of the tenth century A.D. Gradually the entire Mālwā and parts of Rajasthan, Gujarat and Deccan came under their sway. The towns of Ujjain, Dhārā, Daśapura, Vidiśā, Bhojpur, Gyaraspur, Udaypur, Un, Onkar-Mandhata, Chandrāvati and several others developed during the rule of the Paramāras.

The region rose to great heights in the reigns of Munja and Bhoja. The latter was a versatile genius. His manifold achievements as conqueror, administrator, scholar and writer made Mālwā rise to its full glory. Some of the later rulers of the dynastry continued the traditions of Munja and Bhoja.

One of the monumental works attributed to Bhoja is the Samarāṅgaṇa-Sūtradhāra. We find in this work rich and varied descriptions pertaining to architecture, painting and sculpture. Inconographic details of some divinities are also available in this work. Several of these inconographic descriptions are not as complete and adequate as we get them in the works like the *Bṛhatsaṁhitā*, *the Mānasāra*, *the Aṁśumdbhedāgama* or *the Aparājitapṛcchā*. The author of the Samarāṅgaṇa-Sūtradhāra was evidently more concerned with architecture than painting and sculpture, much less with inconography. By the time this work was composed, the iconographic science pertaining to the Vedic, Buddhist and Jaina pantheons had enormously developed in India. This is borne out by the extant texts on the subject and also by the numerous relics assignable to the period between *C*. 200 B.C. and 1000 A.D. The early iconographic traits of the Vedic and non-Vedic pantheons do not seem to have been closely studied by our author.

The Samarāṅgaṇa-Sūtradhāra gives interesting accounts of the six recognised components of iconography, viz. (1) medium, (2) classification of images, (3) iconometry, (4) posture (*āsana* and *mudrā*), (5) decorative motifs (*bhūṣā-vinyāsa*), and (6) accessories (āyudha, vāhana, etc.). In dealing with these six components Bhoja has based his account on the previous writers including the materials in some of the Purāṇas. He has laid emphasis on the correct measurement of images. The author was of the opinion that the sculptures became fit for worship, if they were prepared according to the prescribed measurements for various deities.

Pramāṇe sthāpitā devāḥ pujīrhāśca bhavanti hi (Sam. Sūtra., 40, 14)

Bhoja has prescribed seven kinds of materials (drvyas) for images. These are gold, silver, copper, stone, wood and paints (S.Su., 76, 1-3). In the Bhaviṣya Purāṇa, we get the same list and description of media, although there is some difference in the two works regarding the order of these media.

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In so far as the classification of images is concerned, Bhoja gives the following gradation in the *77th chapter of his work* :

I. *Gods* :

Under these he mentions in an order Brahmā, Viṣṇu, Balabhadra, Śiva, Kārttikeya, Lokapālas, Aśvins, Śridevī and goddess Kauśikī.

II. *Demons* :

Under these are classified : Dānavas, Dāityas, Yakṣas, Gandharvas, Vidyādharas, Nāgas, Rākṣasas, Piśācas and Bhūtas respectively.

It seems that during the time of Bhoja the above-mentioned categories had firmly been established in Central India and some areas of the country.

In the 76th chapter of his work, bhoja gives a detailed account of iconometry (Pratimā-māna) in respect of various deities. Some of these details do not tally with those found in some other works. It seems that in the first half of the 11th century A.D. well defined and rigid principles of iconometry, as obtained in the Samarāṅgaṇa-Sūtradhāra, had been evolved. These may have been applicable to some particular regions of Gujarat and Mālwā, and to a wider area in the country. The details in Bhoja's work in reference to posture, attitude, decorative motifs, accessories etc. are almost similar to those obtained in the previous works on iconography.

Bhoja has contributed a special chapter called Rasa-dṛṣṭilakṣaṇa (S. Su., Ch. 82) to iconography. Herein the author mentions 11 rasas and 18 rasadṛṣṭis. Rasa or emotion, according to Bhoja, is the very essence of art. He, therefore, has put special emphasis on the principle of rasa in art. Credit must be given to Bhoja for this ennobling idea in regard to the appreciation of real art. Bhoja eloquently echoes the views of his predecessors—*Kālidāsa, Bāṇabhaṭṭa and others*—who considered rasa as the very soul of an object, animate or inanimate. The Gupta emperor were particularly imbued with this idea. The art-relics of their time furnish brilliant testimony to the supremacy of rasa over all other elements in art.

When we study the iconographic details of the main deities in the Samarāṅgaṇa Sūtradhāra, we find some interesting descriptions. The first deity mentioned in the work is Brahmā (Ch. 77, 2-9). According to the text, Brahmā's image should be made four-faced, having four-hands holding daṇḍa, Kamaṇḍalu, Akṣmāla and varada respectively. The figure should be shown stout and indicative of the burning youth (*prathame yauvane sthitaḥ*). Bhoja seems to prefer the Brahmacārī-veśa of Brahmā to his old age, and that is why this particular description is added.

In the case of Viṣṇu image, Bhoja follows the usual description of Viṣṇu, holding śaṅkha, cakra and gadā. According to the text, Viṣṇu have *2, 4 or 8 hands.* His incarnations *Varāha, Vāmana, Nṛisiṁha* and *Rāma* are also mentioned in the Samarāṅgaṇa-Sūtradhāra.

As to the figure of Balarāma, his symbol *tālaketu* (palmbanner) is mentioned. He should wear *vanamālā* and a *crown.* His hands should hold *hala and mūsala.* His figures may be four-handed also and should be shown along with his spouse Revatī.

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Therefore, the iconographic details of Śiva are given. Śaivism was the chief religion during the time of the Paramāras. Hence Śiva and others associated with him have been mentioned in the work in some detail. Multi-handed figures of three-eyed Śiva with various āyudhas are mentioned. It is enjoined that the capital city should have two-handed image of Śiva. In a small town it should be four-handed and in a smaśāna or forest, the figure should be twenty-handed, in order to arouse fear. Śiva with 100 or even 1,000 hands is also mentioned here. It is also said that, along with the image of Śiva his attendents (*Pramathas*) should also be carved. Śiva is called the Lord of Universe and its well-wisher.

Next comes Kārttikeya. His image should have good looks and sturdiness, holding his chief weapon Śakti. He may be shown six-headed or one-headed. Cock, goat and peacock are mentioned associated with him.

This is followed by short descriptions of the Lokapālas and the Aśvins. Then comes Śrīdevī. She should be made very beautiful, in the prime of her youth, her face resembling a full moon. She should be tastefully decorated with various clothes and ornaments. Her left hand should rest on the waist (*kaṭideśaniviṣṭena vāmahastena śobhanā*). In her right hand she should hold a stalked lotus. The second goddess Kauśiki is then described. She should ride on a lion and hold various āyudhas of battle.

In chapter 70 of the book, Bhoja gives a detailed account of the Liṅga Lakṣaṇa (the phallic worship). During the early Medieval period, apart from the worship of Śiva in his human form, his worship in the phallic form was very popular. Bhoja himself, like his several predecessors, was a devout worshipper of Śiva. The literary and archaeological evidence clearly indicates that after the 6th century A.D. Śiva became the deity *par excellence* in northern and central India.

As to the demons and demi-gods, Bhoja has referred to them briefly. Their fearful and malevolent nature has been briefly mentioned by Bhoja. The good results of images, prepared in accordance with the correct prescriptions, and also the defects of bad images are also narrated by Bhoja.

It may be observed here that although the Pañcadevas had gained prominence during and even much before the period of Bhoja, the iconography of only three out of them (Viṣṇu, Śiva and Devī) is given by Bhoja. The remaining two, Sūrya and Gaṇpati, are conspicuous by their absence in this list. This is an omission here. Elsewhere, under architecture, Bhoja has described the *Prāsādas* for Sūrya and Gaṇapati.

The period of Bhoja was an age of artistic upsurge. Not only do the Āgamas, the Tantras and the Śilpaśāstras give an indication to this upsurge, but also the numerous extant monuments and sculptural remains testify to the extensive growth of fine art during his time.

The *Bhūmija* style of temple architecture gained ground during the Paramāra rule. Quite a large number of the extant temples in Mālwā, Gujarat and Rajasthan can be referred to in this connection. The last example can be seen in the

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Udayeśvara temple at Udaipur which incorporates all the typical features of a *Bhūmija* temple of the Nāgara style. Most of the Paramāra temples are of the *Panchāyatana* type.

The contemporary inscriptions furnish some interesting names of Śiva and Devī in whose honour temples were set-up by kings, merchants and other people. For Śiva-Mahādeva, we get the names Kedāra, Rāmeśvara, Somanātha, Śuṇḍīra, Kāla, Rudra, Dhaneśvara, Amareśvara, Udayeśvara, Ballāleśvara, Samidheśvara, Ekalladeva, etc. Similarly for goddesses, the inscriptions give the names of Bhaṭṭeśvarī, Carcikādevī, Vāgdevī, Camuṇḍā, etc.

Quite a large number of the Brahmanical deities carved during the Paramāra period are still preserved in the temples and elsewhere. Some are preserved in the museums at Indore, Dhāra, Ujjain, Bhopal and Gwalior. Both from the point of view of aesthetic excellence and the iconographic details, they are worth study side by side with their iconic texts given in the contemporary *śilpa* texts.

In the Udayeśvara temple the two sculptures representing Pārvatī and Sarasvatī are exquisitely carved. They very well tally with the description of Śrīdevī given by Bhoja. Numerous other examples of Śiva (in various forms), Viṣṇu, Sūrya, Gaṇeśa, Devī and the Tīrthaṅkaras can be cited. There are remarkable depictions of Yakṣas, Yakṣīs and Sura-sundarīs at Hinglajgarh, Nemawar, Jhalarpatan, Chittor, Vidisha, Badoh-Pathari, Ujjain, Mandsaur and several other sites. Recent explorations at Hinglajgarh in the Mandsaur district of Madhya Pradesh have brought to light more than five hundred stone sculptures of the Paramāra period. Some of them are extremely important for the study of Indian art-history.

The Pramāra art, with its local characteristics developed in the socio-religious background of the period requires a thorough study.

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HISTORICAL STUDY OF PARAMĀRA ART

H.V. TRIVEDI

The Paramāra kings who ruled over the extensive territories of Mālwā and its adjoining parts from about the middle of the tenth to the end of the thirteenth century A.C., were great builders. Their achievements in the field of art and architecture were as much distinguished as in the domain of literature. Bhōja the Great, who was the most illustrious ruler in this family, is eulogised in the Udaipur *praśasti*, as one who covered the world all around with temples dedicated to Kēdāra, Rāmēśvara, Sōmanātha, Sunḍīra (?), Kāla, Anala and Rudra.[1] As a polymith, and voluminous writer, he is also credited with composing the *Samarāṅgaṇasūtradhāra*, in the field of architecture, though it is admittedly concerned more with theories rather than the actual practice of the age, since many of the religious buildings and sculptures referred to in it share largely the tradition expounded in the *Vāstu-śāstras*. Thus we have no definite criteria before us to ascertain the peculiarities of the Paramāra art and architecture.

The activity of temple building reached its high water-mark in the tenth and continued to the end of the twelfth century A.C., throughout the country, and we find Mālwā also reaching a high pitch of excellence in the prosperous reign of the Paramāras. The example of the rulers was followed by the wealthy people within their domain. Some of the monuments built during their period have now disappeared, partly or wholly, due to long neglect and the iconoclastic zeal of the invaders, whereas some others have not retained their original form. And whether their origin is to be assigned to the Paramāra age can be ascertained only from a study of those which are mentioned in inscriptions of the family, which, in their turn, can enlighten us as to their style and thus enable us to come to some conclusions in this respect. My treatment in this article, therefore, will be to deal with only those monuments and sculptures which are mentioned in our inscriptions and to show a sort of chronological sequence of the development of the Paramāra type of architecture and art of sculptures, admitting, however, that the individual workmanship is also responsible for any product. And in the end, I shall also make some general remarks on the Paramāra style of art.

The earliest epigraphic mention of a sculpture of the Paramāra age is found in the Ujjain grant of Vāpatirāja *alias* Muñjadēva, dated V.S. 1036 or 980 A.C. recording the donation of a village by the king himself, for defraying the expenses of worship and repairs of the temple of Bhaṭṭēśvarī, at Ujjain. As observed by

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Kielhorn, while editing the inscription, she is evidently a local deity, perhaps to be identified with Harsiddhi, but more probably, with Kālikā, locally known as Gaḍh-Kālikā, situated in the ancient site of the city.[2] The image is carved on a huge block of stone, which is now besmeared with heavy coatings of vermilion, and hence its real form cannot be known. The original form of the temple has also vanished.

Ujjain became the capital of the Paramāra dynasty either in the last days of Sīyaka II (*C.* 945-973 A.C.) or in the early years of his son Vākpati (*C.* 974-995 A.C.); and the latter's donation for the worship of the deity at that place is quite consistent with the political history of the house.

Leaving the instance of the Mahākāla temple at Ujjain, which goes to a hoary antiquity and is also outside our scope, the earliest temple built in its precincts is that of Dhanēśvara, which is known to have been erected by Dhanika, a member of the royal Paramāra house of Vāgaḍa (Banswada region), who was a kinsman of the Mālwā Paramāra house, as mentioned in the Pānāhēḍā inscription of 1059 A.C., of Maṇḍalīka who was his fourth lineal descendant.[3] This temple, though not identified still, appears to be one of the three shrines now standing on the southern side of the Mahākāla temple, though we have nothing to corroborate the conjecture.

The next epigraphic mention of the art of this period pertains to an image of Vāgdēvī, or Sarasvatī, a superb example of the Paramāra art, executed in V.S. 1091 or 1033-34 A.C., when Bhōja was on the throne, as we know from an inscription on its pedestal. The goddess is in the *abhaṅga* pose, and has four hands; both the front hands are mutilated.[4] She wears a crown, ear-rings hanging down to her shoulders, a pearl necklace and a pearl-embroidered band encircles her breast. The waist-band is highly decorated. It is a sculpture of rare beauty and "of exquisite serenity of pose". The image is now in the British Museum, London.

This image has been described by some scholars, and D.C. Ganguly's remarks in this connection are noteworthy. He is inclined to think that the *ūrumālā* (thigh-ornament) and the carnet are Dravidian in style and the ornaments of her arms remind us of the early images of Bengal and Orissa.[5] But here we may observe that the situation of Mālwā was such as to borrow from both sides, *viz.*, east (Bengal and Orissa) and the west (Gujarāt), as we shall also see while giving examples of temple architecture. Ornaments of this type are not rare in Mālwā even today, and thus the study of Paramāra sculptures and art-pieces is also valuable in the social, economic and the other spheres of history, *e.g.*, it shows the profuseness of ornaments, revealing that the country was in a prosperous condition economically. It is possible that Bhōja's military campaigns in both these provinces, *viz.* Draviḍa (against the W. Chālukyas) in the south, and Tripurī on the east (against the Kalachuris) may have taken place before the construction of the image referred to here, and may have imported the style of ornaments from these regions.

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Reference may be made here to some stray sculptures found detached in the region of the Paramāras, only one of them bears an inscription of V.S. 1138 or 1081 A.C. (See Plate). It is a marble image representing a goddess in meditation, standing, wearing a necklace of pearls, a crown, ear-rings and breast-band, drapery, and thigh-ornaments—all almost similar to those of the Sarasvatī image and testifying not only to the custom but also to the wealthy state of the time. The goddess has four hands, and the figure is immersed in deep meditation. She is not named in the inscription, but from the expression *agni-sthitāṁ praṇamati nityam*, which is engraved on its pedestal with the year, she has been identified with Pārvatī in *pañchāgnitapana*, as described by Kālidāsa in his *Kumārasambhava*, Canto V, as also known from what look like fire-altars on all her four sides.

The other outstanding detached images of the period may also be noted here :

1. A dancing image of Śiva with ten hands; those on the proper left side are broken. The image belongs to the eleventh century and is now in the Gwalior Museum.[6]

2. Another image of Śiva, discovered at Jhālrāpāṭan in the Jhālāwāḍ District—a composite image representing four gods—Śiva, Vishṇu, Brahmā and Sūrya, in combination.[7]

3. Still another image of Śiva, found at Mōḍī in Mandsaur District, and now in the Bhopal Museum. The sculpture represents the deity in the garb of a kirāta, as described in Bhavabhūti's *Kirātārjunīya*.

4. An image of Śiva from Rāmgaḍh in Kotah District.[8]

5. Dancing Durgā, now in the National Museum, New Delhi, with ten hands.

All these images, and some others with them, are uninscribed and their age can be ascertained only on stylish grounds. But we are on firm footing when these are studied with those engraved on walls and the other part of the temples showing their definite time, at least approximately.

Resuming history, we know that Vākpati, who has been referred to above, was succeeded by his younger brother Sindhurāja, and he by his son Bhōjadēva, whose period was not only remarkable for literary activities but also for plastic art. But we have no definite knowledge of temples built by him or by any of his subordinates. The latter part of the reign of Bhōjadēva, was much disturbed, and he is known to have died when Mālwā was invaded simultaneously by the Kalachuris on the east and the Chaulukyas on the west, respectively from the east and the west. During this period of turmoil the temple building activity must have naturally ceased. Bhōja was succeeded by Jayasiṁha, who was probably his son or a younger brother. The Māndhātā inscription of Jayasiṁha, dated V.S. 1112 or 1056 A.C., which records a donation made by him, uses the expression *Śrīmad-Amarēśvara-paṭṭaśālā-Brāhmaṇēbhyah*, show that the grant was made in favour of the

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Brāhmaṇas residing in the temple, which stands on the opposite side of the Oṅkārēśvara temple on the Narmadā. And the identification of the places mentioned in the inscription suggests the popularity of the deity enshrined in it, *i.e.*, Śiva. This account is confirmed by a Śiva-*stōtra* in sixty-four verses incised on four rectangular slabs of stone fixed into the southern wall of the *ardhamaṇḍapa* of the temple and composed by a poet named Halāyudha, who had hailed, as the inscription informs us, from Navagāmva in Rāḍha, which is a part of Bengal, and set up by a devoted Pāśupata, Bhāvaviriñchi, coming from Nadiyad in Gujarāt. This information also reveals social contact between the different regions of the country mentioned in the inscription, *i.e.*, Bengal on one side and Gujarāt on the other. The epigraph bears a date equivalent to 1063 A.C., which is eight years subsequent to that of Jayasiṁha's grant referred to above.

Jayasiṁha is known to have been an inglorious figure, and the period of his reign is not definitely known. In fact, about two decades beginning from Bhōja's death in *C.* 1050 A.C. to the rise of his brother Udayāditya in about 1070 A.C. was a dark period in the history of Mālwā which was then a target of invasion of enemies on all sides; and though we have no evidence on the point, it is possible that the foundation of the temple described here may have been laid by Bhōja and it was only completed by his successor Jayasimha.

To describe the monument in brief, we notice that the *śikhara* and the walls of the *Garbhagṛha* are perfectly plain, with the exception of some horizontal bands and occasional arabesque work, and the floor of the *garbhagṛha* is slightly below the level of the *maṇḍapa.* A parallel example of this style, with slight differences, has been noted at Māklā in the Ujjain District, described by R.D. Banerji in his *Prog. Rep. of the Western Circle*, 1919-20, p. 101 and Pl. According to the same scholar, it is a good example of Hindu temple architecture of the 11-12th century A.C. in Mālwā. His observation is based on stylish grounds, but not supported by any epigraphic evidence.

Chronologically, the next Paramāra shrine in the heart of Mālwā is the Nīlakaṇṭhēśvara temple at Udaipur in the Bāsōdā *tehsīl* of the Vidishā District. It is one of the few structures surviving the zeal of the idol-breakers, and one of the best specimens of early medieval Indian architecture. It stands in a square and spacious courtyard enclosed by a dwarf compound wall, parts of which are decorated with carvings, and is pierced with four entrances, one in each cardinal points. It faces east and is reached by a flight of steps from three sides, each of which is guarded by *dikpālas.*

The exterior of the temple is profusely adorned with images of Śiva and Śaivite deities in various positions, of special interest being the two beautiful specimens, one representing Pārvatī and the other Sarasvatī, enshrined in a miniature temple carved at the base of the spire. In art, these specimens perhaps excel the Saraswatī image now in the British Museum, as seen above.

The temple contains a large Śiva-liṅga on a high pedestal, and a *sabhā-maṇḍapa* resting on high pillars. Originally, it had sub-shrines on all the eight sides, which are now in a dilapidated condition and some also vanished. Each part of the temple

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is carved with great precision and delicacy; and the pink colour sand-stone employed in the building and the spire adds to its beauty. This temple may, therefore, be supposed to represent the style of the temple architecture and sculptures of the Paramāra age.

The temple stands on a high *adhishṭhāna*, with a shrine and a *maṇḍapa*, as stated above, the former of which is surmounted by a *śikhara* and the latter by a pyramidical roof. The *śikhara*, which is a perpendicular cube decorated with verticals as well as horizontal themes forming *aṅga-śikharas* with successive tiers, and in the words of S. Kramriche, in "a close correspondence of the structure and super-structures". It is, however, interesting to note that whereas according to Percy Brown, this temple, in style and affinity, resembles the Chandēlla group of temples at Khajurāhō (p. 139), S.K. Saraswati takes it as "the finest monument of the Dakhanese expression of the Nāgar temple style". The latter of these scholars also draws our attention to a parallel specimen, the temple of Mahēśvara at Pāṭān in the Khandesh which is similar to it in composition.[9] Thus it is a significant example of art knowing no bounds, and the style appears to have spread in Mālwā in the wake of the contact with the neighbouring regions. In some respects, for example, in the spire surmounted by a circular disc and the construction of the pyramidical roof, this temple also resembles the Orissan style, as represented in the Siddhēśvara and Rājārānī temples at Bhubaneśvara.

Considering the age of the temple at Udaipur, we find that an inscription on stone fixed in its eastern gate tells us that Udayāditya hoisted a flag-staff on it in V.S. 1137 or 1080 A.C., on the seventh day of the bright half of Vaiśākha. Obviously this shows the date of its completion. But history tells us that after the death of Bhōja, Udayāditya was incessantly busy in struggling against his enemical kings on all sides, as already seen above, and we are not wrong in presuming that a part of this temple too, as we have seen in the case of the Amarēśvara temple at Māndhātā, may have been built by Bhōja, and it was simply completed by Udayāditya, after he relieved the Paramāra dominions from the enemies who were bent on wiping it off altogether.

During the reign of the same king, another temple of Śiva was built at Jhālrāpāṭan in Rājasthān, by a wealthy oilman named Jannaka, who was the headman of the place, in V.S. 1143 or 1087 A.C.[10] Nothing is now known about this temple, and the stone on which the inscription recording it is incised, was found detached in a *kōṭhī* at that place.

About three quarters of a century later, was built another temple, at Gyāraspur in the Vidishā District, only the gateway of which survives today. It is popularly known as the *Hindōlā-Tōraṇa*. Near it, Cunningham noticed a pillar, and an inscription on it, recording a donation by Trailōkyavarman,[11] who has been identified with the Paramāra Mahākumārā of the same name and whose date is known to be V.S. 1216 or 1159 A.C., from an inscription recording the erection of a temple which has now disappeared.[12] But the *tōraṇa* which is mentioned here is

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a beautiful specimen of the Paramāra art of the twelfth century A.C. Here it is also interesting to note that Gyāraspur shows an amusing fusion of the Paramāra and the Chandēlla art, since this place was earlier included in the Chandēlla dominions, governed by Kṛishṇa, the younger brother of Dhaṅga, for whom we have dates ranging from 952 to 1001 A.C.[13]

Still another temple known by the name of Maṅgalēśvara Mahādēva is to be seen at Dēpālpur in the Indore District. This place is supposed to have been named after Dēvapāla, who re-united the junior and the main branches of the Paramāra rulers of Mālwā and whose inscriptions are found from 1218 to 1232 A.C. The temple stands on the brink of a fine sheet of water known as Dēpālasāgar. Its *garbhagṛiha* has been rebuilt, but the *maṇḍapa* is old, and the peculiarity of this structure is a *kaṅgūrā* battlement of bricks with a dome on the top of the *maṇḍapa*, which is obviously a later addition, probably due to the Muslim influence creeping in that age. We have no epigraphic evidence to determine the age of this temple; but it appears to have been probably the same structure which was built by Anayasiṁha, a military general of Dēvapāla's son Jayavarman II, and described in the Māndhātā grant of V.S. 1331 or 1284 A.C., as *Dēvapāla purē ramyē prāsādaḥ kāritaḥ śivaḥ*.

Besides those mentioned here, we have temples at Nēmāwar (Dewās District), Ūn (Khargone District) and Mōḍī (Mandsaur District), and some others, all built in the Paramāra period but none of them is mentioned in our inscriptions, except the last one, to which we shall revert recently. The Siddēśvara Mahādēva temple at Nēmāwar is exquisitely carved; it has the same type of *śikhara* as of the one at Udaipur, but without the crowning sugar-loaf disc, and with some variations in its dome also showing varieties; its pillars are dwarf and not massive as of the one at Udaipur. Divine and semi-devine figures are carved on its parts; and it contains two pilgrims records of V.S. 1253 and 1281, equivalent to 1196 and 1224 A.C., showing that it was erected before the former of these dates, about the same time as the one at Udaipur, and thus refers to the Paramāra art tradition.[14]

To about the same age may be ascribed the group of temples at Ūn in the West Nēmāḍ District, none of which is now completes in its original form. The temples at Mōḍī which too were in a ruinous condition when visited by D.R. Bhandarkar and R.D. Banerji, respectively in 1913 and 1919-20, are now submerged in the Chambal dam. Three of these, mentioned as of Vaidyanātha, Ajayēśvara and Ekalladēva, in an inscription of V.S. 1314 or 1258 A.C., formed a group of "the finest medieval shrines of Mālwā.[15]

The earliest phase of temple architecture in Mālwā is perhaps known from a diminutive shrine at Nimṭōr near Bhanpura in the Mandsaur District, where an inscription of V.S. 102[8] or 97[1] A.C. was noticed by Garrick,[16] an assistant of A. Cunningham. It is a dwarf temple, containing a small shrine and a pillared hall, the letter of which has now totally disappeared. The inscription contains the name of the *Mahārājādhirāja* Chāmuṇḍarāja, without the mention of his family and the only king of that name we know was the son of the Chālukya Mūlarāja whose latest known inscription is dated V.S. 1051 or 994 A.C. From the Vaḍnagar

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praśasti, A.K. Majumdar has concluded that Chāmuṇḍa spread his influence in parts of Mēwāḍ in the time of the Paramāra Sindhurāja;[17] and the inscription found by Garrick may supplement our knowledge that this king may have penetrated further into this part of land around Nimṭōr.

A great part of Mālwā still remains to be surveyed from the point of view of art and architecture, and in this article, which mainly deals with those of certain dates, I have only on occasions referred to those which can be studied on stylish grounds. I may also refer here to the Bhanpura plateau, where we find ample material for our study and particularly in the Varāha temple at Kōhlā, which stands on a high platform and enshrines "one of the finest medieval images of Varāha ever discovered", as remarked by R.D. Banerji in his *Prog. Rep. of A.S.I.W.C.*[18] The doorway of this temple is exquisitely carved and there are old images in niches. The *śikhara*, as stated above, is tall and slender, and resembles that of the temple of Mahākālēśvara at Ūn.[19] Some of these remains may go to the Paramāra age, in their original form, though repaired later. This, however, falls out of our scope.

In my study I have also omitted a few specimens which are the best products of the Paramāra architecture, all in the Sirōhī and Bāṅswāḍā regions, with Mālwā in the east and Gujarat in the west. Their construction is supported by epigraphs, though some of them are repaired at a later age. They are, for example, at Arthūṇā, which was the capital of one of the junior branches of the Paramāras, where we know temples built from 1080 to 1104 A.C., at Muṅgthalā, Bāmanwārjī, Dēvkhētar and Girvaḍ, (Grivida), mentioned in inscriptions found *in situ* built in 1188, 1192, 1235 and 1287 A.C. respectively,[20] showing a gradual development of temple architecture in those regions, of course, giving latitude to some of their parts rebuilt in a late age, as already stated above. Many interesting points about them may be known when they are studied in detail.

All the temples mentioned in this paper are in the Nāgara style, which emerged in its typical form by the eighth century, and was fully developed in later centuries. Central India has been the home of early *śikhara* temples, and a number of shrines in this region enable us to study the development of the early Nāgara form, though it is to a great extent identical with that of Orissa on the east, and Gujarāt on the west. The general plan of a Paramāra temple is in the form of a diminutive sanctum fronted by a large pillared hall. But it differs in the arrangement of its devotion *viz.* in the pillared hall. Giving rise to local variations in the formal development of the style and the fancy of the architect, we may reach some historical conclusions.

Concluding our study, we may mention a few general characteristics of the Paramāra style of art, which is not restricted strictly to the Paramāra dominions. With reference to temple architecture, we find an elaborate treatment of the *śikhara* evolving in *aṅga, śikharas*, and also the gradually increasing number of sculptures on the outer walls of the shrines, and the more richly decorated door-way of the

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garbhagṛha. The sculptures of this age also exhibit their peculiarities of elongated rather than roundish faces, and the profuse use of ornaments on almost all parts of the body, a study which reveals many interesting facts useful also in the social and economic fields of history.

The *Vēsarā* or the Chālukya style of Indian temple architecture, which emerged under the later Chālukyas from the later part of the tenth century A.C., and shows an admixture of the Nāgara and Drāviḍian conceptions but in its plan is more dravidian, also appears to have been imported in Mālwā, which is to its immediate north, due to the Parmāra-Chalukya struggle in the 10-11th centuries, during the hostile contact of these dynasties, in which Muñja after defeating the Chālukya Tailapa several times, had ultimately to lose his life, as we know from history.

A significant example of the Vēsara style of architecture in Mālwā was noticed at Kukreswar in the Mandsaur District of Madhya Pradesh. It is Vishṇu temple which was renewed in parts from time to time, showing triple shrines and a *maṇḍapa* in front, which is old and rests on four old pillars, with one of its sides open. Each of the shrines is surmounted by a śikhara. One of the shrines contains a partly mutilated medieval image of Vishṇu, another an old *liṅga* and the third one, a modern image of Rādhā and Kṛṣṇa. This temple has been assigned to 12-13th century A.C.[21]

Our museums preserve some of the best specimens of the art of the time, and a detailed study of these art-pieces is sure to enable us to know the peculiarities of the Paramāra art and its chronological development, and thus to add a new chapter to the history of Indian art. Similarly, a thorough study of the region from the point of view of art is also desirable, to enable us to know how far this regional architectural style owes to the preceding age, to what extent it has borrowed from the neighbouring regions, and what is its original contribution.

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CHANDRĀVATĪ—A PRELIMINARY SURVEY

R.N. MEHTA

Introduction

The Paramāras started their career from Mt. Abu and this is recorded in many of their inscriptions. One of their branches was established with the capital at Chandrāvatī near Mount Abu.

The ancestor of this branch seems to be Dhūmrarāja. From the time of Sindhurāja, however, the historicity of the rulers of this branch can be established. There were 20 rulers of this branch. Some of them such as Dharaṇivarāha, Dhandhuka, Vikramsiṁha, Yaśodhavala, Dhārāvarṣa seem to be contemporaries of the Chaulukya rulers Mūlarāja, Duralabharāja, Bhīmadeva, Kumārapāla and others of Anhilwad Patan. Chandrāvatī the capital of the Paramāras of Abu has been referred to in many of their records. Today it is a deserted village full of ruins which attracts attention of very few scholars.

Previous work

A perusal of the archaeological activities conducted at the sites indicates that Col. Tod was very much impressed by Chandrāvatī, though he could not visit it. He has, however, given some information about the ruins, and has published pen-sketches of the site prepared by Madam Blair in his 'Travels of Western India.' These sketches were reproduced by Burgess. She visited the site in January 1824 with Sir Charles Colville, Governor of Bombay.

In December 1872, Burgess noted the existence of the remains of Chandrāvatī. Construction of the Rajputana-Malwa railway in the next decade was responsible for the destruction of Chandrāvatī.

In 1884, Dr. Gustave le Bon, a French archaeologist visited Chandrāvatī and criticised the British Engineers' Vandalism. Cousens and Burgess have noted reasons for the destruction of the site and have referred to the compound lines as fortification on the river side. In their Report, they have noted the ruins of one temple which seems to be identical with temple No. 16 of the present survey.

Pratipal Bhatia in her study of "The Paramāras" has noted that "the Paramāras of Abu were great patrons of temple architecture and according to tradition their capital Chandrāvatī contained 103 temples, but they are now in complete ruins." Since a study of these ruins was a desideratum, an effort was made to survey the

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ruins so that a picture of the old township could be emerged. A summary of the efforts made in this direction is presented in this paper.

Chandrāvatī is largely deserted, destroyed, and is in the process of re-occupation. A perusal of the processes of destruction indicate that both natural and human agencies worked together to destroy the site. Neglect and vandalism by local agencies as well as systematic destruction and lifting of antiquities by non-local groups helped to bring the site to the condition where it stands today.

The railway and road contractors were the worst culprits for the destruction of Chandrāvatī. While, laying the Ahmedabad-Abu metre-gauge line, bridges were built of stones pulled out of the ruins of temples existing here. The zeal of the contractors knew no bounds when they dumped stones at the site where they can be seen even now. (Fig. 1)

In their enthusiasm to preserve art-specimens, sculptures were collected by the authorities. However, their praiseworthy effort obliterated much of the archaeological evidence for no proper record was maintained. Rather their efforts have added to the difficulties. Peasants have turned parts of the area into fields by levelling the ruins. However, for an archaeologist, enough remains in the form of isolated structures still exist for study and hence the work was taken up by the present author.

The present Survey

Exploration of the deserted town of Champāner had already been completed by our team, and therefore the type of work was well-known to us. This confidence led us to plan a field-work at Chandrāvatī. The idea was actively supported by Shri R.C. Agrawala, Director of Archaeology, Rajasthan, who insisted that the work should be undertaken as early as possible. It was his insistence, interest and close association that helped us in planning and executing the work in March, 1978. His associates, Dr. Srivastava, the Superintendent at Jodhpur; Shri Jodharam, Curator at the Abu Museum; Shri Mukesh Mathur, Technical Assistant and Shri Devidanji the local caretaker were sources of great help to the field-team of the M.S. University of Baroda.

Location of Chandravatī

Chandrāvatī (24°.26′ N and 72°.45′ E) is situated at a distance of 7 kilometers to the south of Abu Road Station of the Western Railway. The major ruins are spread to the east of the railway line and the national high-way. Both of these arteries of modern transport run over the ruins of Chandrāvatī, connecting Gujarat with Rajasthan and North India.

The Site (Fig. 2)

The selection of the site by the town planners had been done after proper consideration of level, floods and water supply. The site is a plane on the upper terrace of the river Chandrāvatī and the Banas. The river Chandrāvatī is variously noted as Śivalan, Sewaran or Teliya.

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The plane area was selected by planners for habitations purposes and the low eminences were utilised for the construction of temples. An area of about 1 sq. km. was utilised to construct the capital.

Beyond this area, towards the north, west and south, marshes and streams acted as obstructions to land movements. In the east, series of hill ranges performed similar functions. These natural barriers provided good protection to the plane of Chandrāvatī.

Roads (Fig. 3)

The city was planned in a fairly regular fashion with due consideration of the terrains. The roads were drawn in cardinal directions with the river as their focal point where most of the roads terminated. A fort on the west seems to be another point of focus for the planners.

The road pattern was *caturasra* (gridiron). Most of the roads ran parallel to each other or crossed each other at right angles. However, at certain points local topography forced them to have some variations. The main roads were also laid at equal or double the distances between the two roads. This indicates that the city was well-planned.

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Open spaces

The town was planned with provision of open spaces at suitable intervals. Open areas were left in the temples, in the construction of the structures, as well as on the sides of broad roads.

Structures

Residential, religious and acquatic structures may also be encountered in the ruins of the city. A detailed idea about these structures cannot be obtained without proper excavations. However, some of the features that can be indicated are as follows :

Civil structures

It seems that there were some structures on the sides of roads. Small rooms and rows of them indicate that these could have been small shops.

Some of these rooms were in small rectangular enclosures. The central portion was possibly open, and the rooms were constructed on the sides. A good deal of variations may be inferred from the ruins but it requires confirmation by excavation. There is also evidence of large platforms in which the structures were constructed. Their nature requires to be established by further work. The largest structures however, were in large compounds. They also show some differences. Some groups indicate the presence of large residential structures in the central area of the compound and along it's side some minor structure are visible. They have an elaborate entrance with the door-steps of stone slabs. The other groups show that

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they might be the *Pratolis*. These were essentially brick and wooden structures. The roofing material was the flat tile with upraised sides.

Religious structures (Fig. 4, 5)

The religious structures comprising temples were marked by different features, the most important of which was the use of bricks and stones. Bricks were used in building the *jagati* of temples. Facing of the *Jagati* was done by carved stones. Most of the *Jagatis* were provided with flights of steps or *Sopan Panktīs*. The plan of one of the temples (no. 16 on the map) seems to have been drawn by Cousens and is published in his "Architectural remains of North Gujarat" (Pl. LXXVII).

The *Pīṭha* of the temple was constructed over the *Jagati*. It was interesting to note that the vandalism of the railway contractors and others had destroyed the upper parts, but the *Pīṭha* often upto the *Vedibandha*, was untouched, possibly because it would require more labour to lift these stones. This was an important feature to note as it had helped in retaining the original plan of the temples. A study of the plans of these temple indicates that the central temple on the *Jagati* had it's *Bhadra*, *pratibhadra* and *Karṇa* in accordance with the canons of west India especially in the style of the Chalukyas. The astral plan with pointed projections was not used in these temples. It was also noted that *Pañcāyatan* system was also in vogue in this area. At some temple sites more than five shrines were seen attached to each other. Besides, Jain *devakulikās* around a main shrine were also noted. It is of interest to note that stones used in constructing these temples were marble, granite and bluish schist. These stones might have been quarried from sites near about, but petrological studies are essential before any positive opinion about the area of their mining can be expressed. Further work in this direction is necessary.

The present exploration has indicated the presence of 34 temples in the town. A study of the distribution pattern of these temples shows that a sizeable number of them were on the out-skirts of the city. Some of them which were for public use were on the sides. Another group found along with the debris of residential nature in the town were possibly the temples of the locality in particular. The last group usually found away from the heart of the city seem to be either independent small shrines or small *Matha*-temples with religious settlements.

An effort was made to identify these temples with the help of architectural and sculptural remains available on the spot. It was revealed that the largest number (16) were of the Śaivite cult. The remaining ones were Jain temples (10), the Vaiṣṇavite temples (4) and a temple of Brahmā. Three temples were found so thoroughly destroyed that their nature could not be determined.

If temples are even, indicative of the prosperity of their builders, it seems that Śaivites and the Jains dominated the other cults. Amongst the *Śaivites*, *Lakulīsa—Pāśupata* system seems to be popular. But this statistical analysis does not reflect upon the quality of the workmanship. Artistic talent is displayed even in temples which are less in number.

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Aquatic structures

It is an interesting feature of the town planning of Chandrāvatī that good attention was paid towards water-supply system of the city. Four types of water reservoirs were built to cater the need of the inhabitants.

The largest and most impressive public work was the local tank built towards the northern end of the city. The tank was formed by erecting a series of earth-work across a *nālā*, that drained the monsoon waters from the eastern hills to the Banas. The nālā was controlled by three adjoining dams. To-day one of the dams is breached by the railway line and the road. The other was possibly breached by natural agencies. This has resulted in turning the original tank area into a low lying fertile land.

Other sources of water-supply were small tanks and *kuṇḍas*. One of them was located near a group of temples (No. 30-3[illegible]). Step-wells were also built in Chandrāvatī. Most of them are destroyed now. Only the wells of some of them are in active use but the others are in more damaged condition. Circular wells which may be located throughout the town seems to be most popular source of water supply.

Defences

This capital of the Paramāras of Abu was protected by the Nature on all sides. But the natural defence was further fortified by erecting artificial defences. An interesting square brick structure has been identified as Fort. This 250×250 metre area had thick wall-enclosures, walls and good open area in the centre. The collapsed walls require excavation to find out the existence of rooms etc. that might have been buried. As this area is now converted into a field, the evidences of any other construction is not available.

Besides this, on the south-eastern side of the town, bastions and walls were located on the hill-side. Possibly they served as defences from this direction. Further work on this site is necessary to understand the significance of this important structure.

In the city also, separate well-built compounds exist. Possibly they served as centres of resistance. Some of their walls are massive and this indicates that they might have served the purpose of defence.

Art

The artistic and decorative elements of the *Nagar Shobhā* are mostly concentrated in the buildings of religious nature. Their decorative elements are the entrances, decorated pillars, roofs and walls. Unfortunately the decorative elements on wooden parts of the buildings have been lost and therefore, comments on these are out of question.

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Entrances

At least at two places, evidence of Toraṇas built on decorated stone pillars were located. The bases and shafts of the pillars carried a variety of decorative elements as well as figures of gods and goddesses. These pillars indicate their affinities with the 11th/12th century works of Modherā, Piludra, Vadnagar and other sites to the south of Chandrāvatī.

Temples

Ornamentation was found in temples also. The Pīṭhas had mouldings of *Khara*, *Kani*, *Grāsa* etc. The *Mandovaras* were found mostly destroyed, but the surviving fragments indicate that they were ornamented with sculptures of Śiva (Fig. 6), Sūrya, Viṣṇu (Fig. 7), Lakulīśa (Fig. 8, 9), digpālas, goddesses (Fig. 10, 11) and other minor deities. The *apsarās* and *Sādhus* were also added to the decorative elements. The evidence of ornamented *Śikharas Urušranga Samaranlas*, *Āmaaśilā* etc. point to the fact that in building temples, style of the Paramāras was followed. The figures are well-balanced, sturdy and well-modelled. These are usually the relief carvings.

The stylistic comparison indicates that the Art of Chandrāvatī had a strong affinity with the Art of Northern Gujarat and adjacent areas. The wealth of the Art of Chandrāvatī requires detailed study which is not possible in a short note like the present one. Preliminary observations reveal that the flourishing condition of the Art in this area was from the 9th to about the 14th century A.D.

Memorial Pillars

The 13th/14th centuries A.D. seem to be a period of instability in this area resulting in a number of battles and skirmishes. Evidence of this is seen in numbers of inscribed commemorative stone pillars slabs that are found fixed on the out-skirts of the city as well as in the ruins of some of the Maṭhas (Fig. 12). The inscriptions which are usually short mention the names and surnames of the warriors who died in the battles fought here.

Conclusions

The present study indicates that there was a fairly good settlement at the Rājadhānī, as defined by *Samarāṅgaṇa-Sūtradhara*. This Rājadhānī or the Capital city had an urbanised settlement with a population ranging between 7,500 and 12,000.

The city was well-planned. Different groups of people lived in well-defined areas. Temples of the localities concerned hints towards the religious beliefs of the people living in the area.

Possibly the nobility and the rulers were living in the eastern sector of the city. The area is marked by large building complexes as well as good temples. This well-knit area seems to be the one occupied by the Paramāras.

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The heart of the city was in the area marked by temples 14-22. Here in a good open space were very large temples. Structures indicative of a market were existing.

The outskirts of the city on the north were marked by a group of 30 to 33 temples. A large open space was left here for a number of uses.

The southern out-skirts of the city were marked by the river Chandrāvatī on both the banks of which number of temples were built. An isolated fort in the western periphery of the city was an interesting feature. This fort with the ruins of the Jaina temple raises a pertinent question. When Chandrāvatī was under the control of Vimalshāha, the *daṇḍanāyaka* in the region, where did he and his army stay ? If the features on the east of the town are properly studied and the distribution of the monuments in the city is interpreted, it appears that the fort on the west could have been occupied by the *daṇḍanāyakas*, who had come from Gujarat. This surmise arrived on the basis of the town planning, will, however, require confirmation by further excavations to be conducted at the site.

Explorations indicate that the name 'Chandrāvatī, was possibly highly significant. The settlement of the city on the banks of the river Chandrāvatī was in a lunar shape. It leads one to surmise that because of '*Chandra*' shape of the *Nagarī*, it was called Chandrāvatī.

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SOME PARAMĀRA BRAHMANICAL SCULPTURES FROM BANSWARA, RAJASTHAN

R. C. AGRAWALA

The Paramāra rulers in Rajasthan had their main centres at Arthuna (district Banswara)[1], Jalore (district Jalore), Kiradu (district Barmer) and Chandrāvatī-Abu (District Sirohi). Of these, the ruling chiefs of Vāgaḍa (Banswara) at Arthuna were very prominent. A number of Brahmanic temples, mainly devoted to Śiva were built under their patronage during the 11-12th Centuries A.D. Most prominent of these are still to be seen at Arthuna (distant about 28 miles from Banswara), under the care of the Archaeological Survey of India, besides a few at Talwara,[2] Pārāheḍā[3] (wrongly called Pānāheḍā).....etc., nearby. Such temples have recently been discovered in Dungarpur district as well.

The Śiva temple at Pārāheḍā preserves the famous 38 lines incription of V.S. 1116 (1059 A.D.) recording the foundation and endowment of temple of Maṇḍaleśa (*i.e.* Śiva), an epithet so dear to the Paramāra rulers as is also evident from the Arthuna stone inscription of V.S. 1136. This epithet for Śiva is preserved at both these places till to-day. These Paramāra temples are mostly of the *Pañcha-yatana* variety. Made of schist stone and built on a high plinth, the Pārāheḍā temple preserves a few interesting statues of *Śaiva* ascetics, Lakulīśa with matted locks and a few female figures. The temple facing east, preserves *dancing Śiva* in the principal back niche, *Chāmuṇḍā* in northern exterior side and *Andhakāsura Vadha* in the niche towards the south, an arrangement which is so quite characteristic of Śiva temples of the Paramāras of Banswara region. This grouping is very well attested by several sculptural remains at Arthuna as well, including the exteriors of the Mahāmaṇḍaleśvara[4] Temple of V.S. 1136 (1080 A.D.)—situated at a solitary place outside the village Arthuna.

It is equally interesting to notice that quite a good number of Naṭeśa reliefs inside the niches depict both Brahmā and Viṣṇu in attendance and playing on the drum, a feature which is hardly to be seen in the Paramāra sculptures elsewhere in Rajasthan. The inscription of V.S. 1136 invokes Śiva as *Maṇḍaleśa*. The Sabhāmaṇḍapa of Mahamaṇḍaleśvara Temple at Arthuna was decorated with 16 statues of *Sura Sundarīs* out of which only one with a ball (*Kanduka*) in raised right hand has survived. One pillar here is equally interesting; it preserves on one side the figure of a bearded male holding a manuscript in the left hand with an

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inscription *Keśavasevī*, probably the name of a *sūtradhāra* (architect); the male figure on the other side carries a measuring-rod rectangular in shape (=13.25 cms. or 5.25 inches). The association of both a manuscript and a yard-stick with the architects is quite appropriate as also to be seen in the famous Mt. Abu Saraswati flanked by the Sūtradhāras.

Quite a few Paramāra temples, both Śaiva and Jain at Arthuna, depict on the exterior niches goddess Ambikā holding a parrot in one hand and branches of mango-tree (*āmarlumbī*) in the other, like the carvings in the 10th Century Guhila sculptures in Udaipur district of Rajasthan. This *Śuka-Priyā* aspect of Ambikā is quite important from iconographic point of view. At Iswal (13 miles from Udaipur), one such female statue is seen studded on the interior of dome of *maṇḍapa*.

The image of Hanumāna under worship at Arthuna is equally important; its pedestal bears an inscription of V.S. 1165 (1108 A.D.) in the reign of Vijayarāja; another inscription of V.S. 1166 of this ruler is preserved in Government Museum at Ajmer. Inscribed statues of Hanumāna are hardly to be seen in the contemporary Paramāra sculptures from Ābu-Chandrāvatī region of Rajasthan.

The depiction of dancing Chāmuṇḍā in the Paramāra Art of Rajasthan is also worth taking note of, especially the association of a fish with the goddess. One loose sculpture and the other a superb one studded on the northern niche of Śiva Temple near Nīlkaṇṭha Temple; both of them at Arthuna present a fish carved inside the cup of the 8 armed goddess as also in the seated statue of four armed Chāmuṇḍā from the distant Paramāra centre of Chandrāvatī (Rajasthan) and preserved in Government Museum at Ajmer. The problem has been discussed by me in detail in my paper *Fish and Goddess Chāmuṇḍā* published in the *Journal of U.P. Historical Society*, Lucknow, 1965, pp. 21-22, plates I-III. Fish here refers to the Tāntric trait as also in some of the early carvings of Vārāhī[5] from Rajasthan, M.P. and Orissa. This Tantric association of a fish with Chāmuṇḍā is hardly to be seen in the Pratihāra sculptures published so far. It appears that this motif became a favourite one for the Paramāra sculptors of Vāgaḍa and Chandrāvatī. Its relative position in the contemporary art of Mālwā needs proper investigation. The *Andhakāsuravadha* theme was equally a favourite theme for the Paramāra sculpture in Banswara region.

In the Viṣṇu on Garuḍa at Kailash (Ellora), we have a first glimpse of pointed nose and other beginnings of the Western Indian Miniature style which is very well reflected on the Copper Plate Grants of Paramāra Vakpatirāja dated in 974 A.D. and Banswara plates of Paramāra Bhoja Deva in 1021 A.D. (V.S. 1076), as regards the tiny incised figure of Garuḍa is concerned,[6] as rightly pointed by U.P. Shah and M.R. Majumdar. This had its further impact on some of the recently discovered pillar[7] engravings inside the *sabhāmaṇḍapa* of the Samidheśvara Temple at Chittor (Rajasthan). Here are available prominent stone engravings of *Sūtradhāras* in the typical Western Indian style and two inscriptions of V.S. 1286 carved below. The Chittor engravings on stone are very prominently done and present the architects in attendance at the feet of Lord Śiva; two such male figures measure 10 and 14 inches

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in height while the third engraving is that of a female 10½ inches in size. All these are standing figures; profile face, projecting eyes, hair decoration.....etc. remind us of the contemporary miniature paintings from Western India and also the famous ones in Jain manuscript—The *Śrāvaka Pratikramaṇa Sūtra Chūrṇi* of V.S. 1317 and now in Boston Museum. The miniature size of Chittor engravings suggests that the particular sculptors had very well tried their hand in stone after the contemporary art tradition of miniature paintings, very much akin to the copper engravings of Paramāra period. Those from Chittor are secular in theme, whereas copper plate carvings confine to tiny Garuḍa figures only. The Chittor engravings are, therefore, important additions to the mediaeval art of the country.

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1. It is now very well connected by road with Ratlam and Udaipur. Arthuna is about 28 miles form Banswara.
2. 10 Kms. from Banswara.
3. 30 Kms. from Banswara. The inscribed slab covers a space 35 inches × 25 inches. At Arthuna itself there were probably more than one dozen temples during the Paramāra period.
4. This temple also faces east, like the one at Pārāheḍā.
5. R.C. Agrawala's papers in *Oriental Art*, London, 1963, p. 167; *Lalit Kalā*, No. 12, pp. 47-48; J.N. Banerjea's paper in *V.V. Mirashi Felicitation Volume*, Nagpur, 1965, pp. 349-54.
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CHĀMUṆḌĀ WITH FISH—A RARE TRAIT IN THE PARAMĀRA ART

DR. B.N. SHARMA

Chāmuṇḍā, one of the most terrific aspects of Devī, has been described both as a Mātṛikā and a Yoginī in the Indian literature. She is invariably shown in the Sapta-Mātṛikā panels hailing from various sites and is also found represented in the Yoginī temples at Bheraghat, Hirapur and other places. The emaciated goddess which somewhat resembles like the figure of Yogeśvarī carved in the images of Andhakāsuravadha-mūrti of Śiva, finds mention in the *Purāṇas* and other literary works besides several inscriptions. The *Devī-Māhātmya Khaṇḍa* of the *Mārkaṇḍeya-Purāṇa* informs us that when the goddess in the form of Kāli had vanquished her two formidable foes Chaṇḍa and Muṇḍa, Kāli gave her the name of Chāmuṇḍā[1].

In the images of Chāmuṇḍā from Northern India, the goddess is generally represented as an emaciated figure with ghastly expression and pendulous breasts, bare canine teeth, sunken belly with a scorpian mark on it, wearing a *muṇḍā-mālā* and snakes as her ornaments and seated on a corpse. A terracotta torso of Chāmuṇḍā of the Gupta period from Ahichchhatra showing some of the above mentioned features is displayed along with other three Mātṛikās in the National Museum, New Delhi (No. 8768).[2] It will be interesting to note here that Gaṅgadhāra inscription of the Mālwā Year 480 (423 A.D.) from Jhalawar in Rajasthan, mentions that one Mayūrāksha built in honour of the Divine Mothers (a temple) full of Ḍākinīs, who utter loud and tremendous shouts in joy and stir up the occeans with the mighty wind rising from the magic rites of their religion.[3] Thus it is clear from both the sculptural and epigraphic evidences that by the fifth century, the Divine Mothers, including Chāmuṇḍā came to be worshipped under the influence of Tāntricism.

The images of Chāmuṇḍā fashioned during the early mediaeval period wear a tiger's skin as their garment. She has four, six, eight or more hands which carry a trident, a *Khaṭvāṅga*, *Kuṭhāra*, snake, sword, *muṇḍa* or other deadly objects.

Some years ago, while studying the Devī images, I happened to see a few images of Chāmuṇḍā of the Paramāra period, which besides carrying her usual attributes, also holds a cup or a *Kapala* with a fish in it. Three such sculptures

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are described below :

An architectural fragment from Chandrāvatī near Abu Road Railway station and datable to 11th century A.D., shows Chāmuṇḍā seated at ease between two pilasters with her left leg doubled and the right pendant placed on a *preta* lying in front with his head resting on the palm of the left hand (Pl. 1). Her upper right hand holds a trident, while the upper left held near the mouth supports a *Khaṭvāṅga*; the lower right probably held a *muṇḍa* and the corresponding left holds a cup carrying a fish. A jackal is depicted near the right leg of the goddess.

Another contemporary sculpture from Chandrāvatī shows Chāmuṇḍā seated on a corpse and carrying a trident, a *Khaṭvāṅga* and a *Kapāla* with a fish in almost similar manner, as shown in the previous image (Pl. 2). The sculpture which is on display in the Rajputana Museum, Ajmer (No. 302), also shows a bearded and emaciated figure probably licking blood from the cups held in their hands, on either side of the head of the goddess.[4]

An important image of Chāmuṇḍā in dancing pose, as indicated by her left leg bent at knee and the raised thumb of the right foot, is studded on the outer wall of the Nīlakaṇṭha temple at Arthuna in the Banswara district of Rajasthan (Pl. 3). The well-preserved image of the goddess holds a snake in her upper hands, *triśūla* and *Khaṭvāṅga* in the middle ones, while the remaining front left hand has a cup carrying a fish with its tail on the lower end. The dreadful goddess with veins visible all over her body has a jackal standing on her right to get the drops of blood falling from the decapitiated human-head once held in the front right hand of Chāmuṇḍā. This image, too, is assignable to 11th Century A.D.[5]

In art, fish is also found associated with Vasundhārā, Vārāhī and other goddesses. In several Śuṅga terracottas from Mathura and Kausambi, we find a female figure, probably, Vasudhārā standing and holding a string from which three fishes are seen suspended.[6] According to Dr. V.S. Agarwala, a fish is the typical symbol of the watery fluid and symbolises fertility and vegetative prosperity. The Jainas regarded a fish as one of the eight auspicious symbols.[7]

Among other female divinities, Vārāhī's association with fish is still more noteworthy. In atleast two Sapta-Mātṛikā panels preserved in the National Museum, New Dethi, Vārāhī is shown holding a fish as one of her attributes. Besides these, separate images of the goddess can also be seen on the Ambikā Mātā temple, Jagat and the Paraśūrāmeśvara temple, Bhubaneshwar; at Almora and Abaneri and in the Asutosh Museum, Calcutta and the Rani Durgavati Museum, Jabalpur, where Vārāhī is clearly shown holding a fish in one of her hands. Shri R.C. Agrawala, while citing a verse from the *Dharma-dhātu-Vāgīśvra-maṇḍala* of the *Nishannayogāvali* has shown that the boar-faced four-armed Vārāhī holds a Rohita fish and a *Kapāla* in her two hands, and the remaining ones placed in *añjalī-pose*.[8] He has also published a rare image of Vārāhī from Central India, now preserved in the British Museum, London, where the goddess presses a fish between her teeth.[9]

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A seated Pāla image of the goddess from Bajrayogini, now displayed in the Dacca Museum, holds a fish and a skull-cup in her upper hands and a child in the lower hands (Pl. 4). According to Dr. N.K. Bhattasali, the image probably represents Hārītī,[10] while Dr. R.D. Banerji has identified it as Kālī.[11]

Dr. U.P. Shah has also published a four-armed image of the goddess from Zinguwada in Saurashtra (Pl. 5). The Devī wears a *karaṇḍa-mukuṭa* and has a corpse as her *vāhana*.[12] She holds a sword and a broken object in her upper pair of arms; her lower right hand holds a cup with a fish and the corresponding left a long shield depicting a pair of fishes enclosed by a beaded border. Its identification is still awaited. It may be noted that neither the image of the Devī from Bajrayogini nor the one from Zinguwada is emaciated like the commonly known form of Chāmuṇḍā.

In this connection, it may be stated that there are two other varieties of the images of Chāmuṇḍā. First, in which she as an emaciated figure is shown riding on her mount, an owl, as one can see at Nagarjunakonda, Ellora[13] and also on the Paraśurāmeśvara temple at Bhubaneshwar.[14] Secondly, as a normal youthful woman, she is shown seated on the owl. Some images of the latter type are known from Kanauj,[15] Rikhian,[16] Khajuraho,[17] Varanasi,[18] Katni[19] and other places[20]. But in absence of any positive evidence, it appears difficult to identify the two Devī images from Bajrayogini and Zinguwada with Chāmuṇḍā, simply on the basis of a fish which they carry in one of their hands.

In Tāntricism a fish has been referred to as one of the five (*pañcha*) *makāras*, and others being *maithuna*, *māṅsa*, *madya* and *mudrā*. Chāmuṇḍā as holding a skull-cup is shown in several images of the goddess. A fragmentary Sapta-Mātṛikā panel, probably from Central India, and presently exhibited in the Denver Art Museum, Denver, holds a cup in her front right hand. Mention may also be made here of a rare image of Chāmuṇḍā from Pandrethan now deposited in the S.P.S. Museum, Srinagar (No. 2421-14). In this image, whose feet are lost, the multi-armed goddess holds in one of her left hands a cup which instead of a fish carries a nude human figure (may be a corpse also, lying flat in it (Pl. 6). Her *preta-vāhana* is depicted near the left leg.

As no sculpture of Chāmuṇḍā with a fish is known from any other part of the country, it may be surmised that the Paramāra artist, who was probably well-versed with the iconographic traits of his time, also innovated under the prevailing influence of Tāntricism, such new type of icons of the emaciated goddess.[21] It may also be stated that during the 11th century A.D., one branch of the Paramāras of Abu had their capital at Chandrāvatī, while the other of Vagada ruled from Arthuna—and from both these places, these peculiar images of Chāmuṇḍā have been discovered. It will be of interest to know, whether such images of Chāmuṇḍā have been found from the Mālwā region, which was ruled by the Imperial Paramāras during the mediaeval period.[22]

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21. A nude standing image of Bhairava from Okhreśvara holds besides a *Kuṭhāra*, *ḍamaru*, and *muṇḍa*, a *Khappar* with a fish in the upper left hand. The image datable to the Paramāra period, 10th Century A.D., is displayed in the Vikram University Museum, Ujjain (No. 139).
22. Shri R.S. Garg, Curator, Indore Museum has kindly informed me that he has seen two Paramāra images of Chāmuṇḍā at Hinglajgarh carrying a fish (but without the cup) in her lower right hand.

Photographs—Courtesy : Figs. 1 and 5—Dr. U.P. Shah, Baroda; Fig. 2—Department of Archaeology and Museums, Govt. of Rajasthan, Jaipur; Fig. 3—Archaeological Survey of India, New Delhi; Fig. 4 after Dr. R.D. Banerjee and Fig. 6—American Academy of Benaras, Varanasi.

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"PARAMĀRA" ART : AN ALTERNATIVE FRAMEWORK

R. N. MISRA

This paper is aimed at defining a framework for study of "medieval" sculptural art of Mālwā region in reference to the factors out of which it evolved. Although the framework is designed to contain an appraisal of that chronological phase of Mālwā when the Paramāras were in power, it also attempt to focus attention on the confines of Mālwā region and the character of sculptures whence the "medieval" style arose. This is being done to indicate that the so-called "Paramāra art was not strictly 'Mālwā' or 'Paramāra' " and that it was synthetic in character because factors from outside Mālwā impinged upon it. History knows of more than one Paramāra dynasty, namely : the Paramāras of Ābu and Kiradu-Bhinmal, the Paramāras of Vāgaḍa and the Paramāras of Chandrāvatī. Incidental reference to the Paramāras are also found in twenty other inscriptions discovered in the territory related to these different Paramāra dynasties.[1] Thus the multiplicity of Paramāra houses coincidently evokes the question whether there were different inflexions of "Paramāra" art and whether to that extent "Paramāra" art too was plural in character ? A consideration of this "plurality" in the so-called "Paramāra" art involves a reference to two factors; one, related to the ruling dynasties and the other related to their respective territories. It is a truism to say that while dynasties kept on changing in particular regions over the centuries, the particular territorial units remained constant. That being so, the ancient art tradition may be conveniently divided into certain native categories within well defined "stylistic" provinces and in that order, the process of its evolution may be studied in reference to various impinging factors.

This methodology inherently questions the validity of defining "mediaeval" art tradition of different regions by a dynastic denominator. We may begin by posing: as to what specifically is "Paramāra" about Paramāra Art. The determinant factors of art activity in the Paramāra region of Mālwā indicate little of significance to support such dynastic denomination for the following reasons :

1. Architecturally the region gave an innovative style of Bhūmija temples, but such temples scattered even outside the Paramāra territory;[2] thereby they indicate robustness of a tradition inspite of the dynastic factor of the regions.
2. The cannons of architecture and art were not inherently the same under the different Paramāra houses. Theoretically speaking, if in the ancient Mālwā

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region the *Samarāṅgaṇa-Sūtradhāra* of Bhoja could be of crucial significance as a canon of art and architecture, in the Rajasthan region, the texts like *Vāstusāra*, *Rūpamaṇḍana* and *Aparājitapricchhā* have greater relevance.

3. Stylistically, in reference to the regions of Rajasthan, the rule of Paramāras and others not withstanding, the regional inflexions of style have been securely defined on the basis of their stylistic character autonomous to the activity itself.[3]

4. Even in the cult-wise distribution pattern of monuments in the Paramāra regions, plurality is fairly distinct, and the monuments if divided under the sectarian basis fall under the groups of *Vaiṣṇava*, *Śaiva*, *Saura*, *Śakti* Jain sects. (That a sectarian classification of art activity is unjustified, is a different question).

5. In all these regions of Mālwā, Rajasthan and Gujarat, identical themes and identical iconographies abound; plurality and variations are indicated in such identical sets also. A comparative study of mediaevel architecture based on morphological variations of monuments has helped in establishing a universal "Northern" mode with its "four major, clearly defined provincial varieties", namely the Eastern, the Central, the Upper and the Western.[4] These provincial varieties cut across the dynastic limit in fact various north Indian ruling dynasties stand subsumed in them. The distribution pattern of a particular style can be appropriately revealed by following the expressions of particular idioms over wider regions and in this scheme dynastic boundaries tend to appear merely as artificial limits.

In conclusion, therefore, it may be said that the mere presence on the throne in Mālwā and Rajasthan during the relevant chronological parameters, of monarchs belonging to the house of the Paramāras, when sculptures or monuments were being made, cannot be regarded as the crucial factor in absorbing the total activity under a dynastic denomination. It is besides the point that rulers were great patrons.[5] But even in the case of patronage epigraphic references militate against assigning total activity to the rulers alone. A study of inscriptions is likely to reveal that art activity in the Mālwā region, during the rule of the Paramāras, owed its efflorescence to a cross-section of society. This included people of various castes, such as *Kāyasthas*,[6] *Telis*,[7] *Brahmaṇas*[8] and the members of priestly class such as Śaiva sages and so on.

This being the case, a rethinking appears to be necessary in order to define the crucial factors of art activity in the Mālwā region, during the rule of the Paramāras and than study evolution of art in accordance with the dynamics of the activity as a whole.

X X X

Since "region" emerges as a constant factor on which influences impinged themselves, it might be the most secure denominator to fall back on while assessing the pattern of evolution of art. To that extent the ancient Mālwā region may be regardad as

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a significant unit complete in itself culturally and geographically. Art activity in the region has a continuous history from early times; and in this continuous stream of evolution, the "Paramāra" phase is only an episode.[9] Hence, the saga of development of aesthetic tradition of Mālwā requires identification in a more broad-based manner. Let us, therefore, first define the Mālwā region.

An early mediaeval tradition records existence of no less than seven "Mālwā" countries.[10] We are concerned here with the Mālwā region of central India. The name "Malava-Mālwā" is applied to the old Central Indian Agency, including the former states of Gwalior, Indore, Dhar, Jaora, Ratlam, Sillane and Sitamau. Thus the Mālwā territory may be generally defined as bounded : on the east by Bundelkhand on the south by the Vindhyans; on the west by Aravalli ranges; and on the north-east by the valley of Ganges.[11] This area, or its parts, from fourth century onwards, witnesses the rule of the Guptas, the Hunas, the Aulikaras, the Kalachur (of Mahishmati), the Gurjara-partīharas, the Paramāras, and the Kacchhapaghatas amongst the major powers. Dispite the changing fortunes of the local dynasties, art tradition in the region continued to flourish regardless of the shifting boundaries as a consequence of the rise and fall of the political power. Such changes only helped in enriching the aesthetic activity of the rigion. The cultural profile of the region seems to have crystallised itself during the Śaka-Sātavāhana rule and in that sense, before the advent of the Paramāras in the region, predominance of the "western Indian" character of the "Classical" phase of art in Mālwā emerges prominently in a clear profile. The Śaiva group of sculptures and the other pieces from Mandsore,[12] Sondani,[13] Bagh, etc. bear this resemblance. A comparison of the finds in the region of fifth & sixth century only confirms such resemblance and indicate influences that might have come in the Mālwā region from Western India.[14] The idiom as exhibited by the sculptures discovered in Western India from such places as Deoni Mori, Samlaji, Tanesara-Mahadev, Amjhara etc. define the characterstics of the sculptural art of "classical" art tradition of Mālwā. The somewhat heavy and stunted bodies of Mandsore sculptures having nothing in common with the north Indian schools of Mathura or Sarnath. On the other hand, they conform to the idiom of the stylistic zone comprising of Samalaji, Amjhera (*i.e.* the whole of Dungarpur state) part of Abu region and north Gujarat, Kalyanpur and Mandsore, existing in the fifth and sixth centuries A.D.[15] Epigraphs, also throw light on transmission of such idioms, in an indirect manner. Reference here may be made to the weavers of Lata (Gujarat) region who settled at Dasapura in Mālwā and built a Sun temple.[16] Owing to its geographical situation "classic tradition of Mālwā was predominently "western" in character. The progressive evolution of this tradition may be studied in reference to the dated sculptures of Eran (495 A.D.),[17] Mandsore,[18] Udaigiri,[19] Vidisha[20] etc. Around *C.* 6 10 A.D. the Kalachuris of Mahishmati moved from western India to Bundel Khand through the Mālwā region. In the wake of occupation or annexation of Mālwā by them, Mālwān idiom of sculptures incidentally started showing certain transformation.

It is being suggested here that this transformation ought to be studied intensively in reference to the sculptures and art motifs from Jhalarapatan. Stylistically,

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the *Mtrīka* sculptures from Hinglajgarh (now deposited in the State Museum, Bhopal and in the Prachya Niketan, Bhopal) are of crucial importance in tracing the stages of evolution of the regional sculptural idioms. Sculptures of the Seventh and Eighth century from this region reflect various idioms and mannerism which stylistically are pre-"medieval" and proto-"medieval". These mannerism stylistically got established more formally in the sculptures of Gyaraspur, Dhamnar, Kholvi, Khejaria Bhop and Pola Dungar. The specific nature of these transformation may be established after a collated study of the relics of these places. The amount of information at present available to the author of the paper is insufficient for him to venture into establishing individual styles and idioms of sculptures on a more formal and temporal basis.

As in the case of the sculptures of eight and ninth century, so in the case of those of the subsequent time, a similar *modus operandi* might be profitably followed; and temple sculptures of "Mediaeval" Mālwā from 10th century onwards may be studied in reference to Onkar Mandhata (Amareshwar temple), Bhojpur, Samdhara, Kethuli, Jharda, Makla (10th Century), Un, Undaypur (1059-1080), Jamli (11th Century), Nemavar and Ramgarh (12th century).

This is to be emphasised that stylistic influences were constantly in the process of diffusion in Mālwā as much as in any other stylistic province. And to that extent the Mālwān idioms of sculptures have to be studied necessarily in relation to the continguous regions of Dahala, Jejakabhkti, Gopadri, Dasarna, and other parts of Gujarat and Rajasthan. Such a study may be helpful in defining the art impulses and their manifestations as well as the latters diversification.

Who were the agents of manifestations of concretisation of sculptural styles ? The querry has to be answered in reference to ancient India master-craftsmen and artists. Incidently, the inscription of the region contain information about various categories of artists, *e.g.*, *Sūtradhāra*, *Sthapati*, *Śilpī* and *Rūpakāra*. Inscriptions unequivocally indicate functioning of certain artists at certain places. For instance, an inscription found near Hindola Torana at Gyaraspur refers to Sūtradhāra Sahila.[21] Another inscription from the same place refers to an artisan Pulindra.[22] Manathala,[23] son of Sahila is known from Dhārā; he carved the famous Dhārā Vāgdevī which is now in the British Museum. The two, *i.e.* Sahira of Gyaraspur and Manathala of Dhārā can be connected easily which incidently connects Gyaraspur idiom of sculptures with those of Dhara in that order.

Inscription also refer to a *rūpkāra* Sihaka whose son *śilpī* Ramadeva was equally proficient in his craft. *Rūpakāra*[24] Kanhada was yet another sculptor working in the Mālwā region. Information is also available in regard to Sri Sūtradhāra Malla, son of Mauka, who was a favourite of prince Bhanu. It is of interest to note that the text *Pramānamānjarī* is ascribed to prince Bhanu. The text contains discussion on architecture and iconography.[25]

It may be emphasised in conclusion that art activity in the Mālwā region, as elsewhere, has to be studied within a framework which should be autonomous to art activity. In this autonomous framework, three factors—namely artists, donors

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and canons were of crucial importance. In case of Mālwā, donors and artisans are known from the inscription both dated and undated. Fortunately the region has afforded to us certain canonical texts also, such as *Samarāñgana Sūtradhāra*, *Pramāna mañjarī* and *Yuktikalapataru*. In view of the availability of information with regard to all those three crucial factors (*i.e.* artists, donors and canons) related to art activity, Mālwā offers an ideal situation whereby sculptures along with their styles and idioms and iconographies could be ideally studied within the framework suggested in this paper. A correlation of idioms with other contiguous regions will no doubt, help in establishing "provincial" as well as "interprovincial" movements of art styles and in defining "medieval" sculptures which theme so far has remained neglected in art studies.

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2. Krishnadeva (1975) "Bhumija Temple," in *Studies on Indian Temple Architecture*, ed. Paramod Chandra, pp. 90 ff.

3. Dhaky, M.A. (1975) "the Genesis and Development of Maru-Gurjara Temple Architecture," *ibid*, pp. 118.

4. *Ibid.*

5. Cf. P. Bhatia (1970); *Epigraphia Indica*, XXIII, pp. 135-36; Udayaditya grant to the temple of Somanath; *ibid.*, XXII, p. 49, Jayasimhas grant to an arthuna temple. For the grant made by Udayaditya for construction of Udayeśvara temple, cf. Bhatia (1970), pp. 248, 334f.

6. Also A.S.I.A.R., 1936, p. 124 which refers to the construction of temples by a member of Kāyastha family.

7. *Journal and Proceeding of the Asiatic Society of Bengal* (N.S.) (1914), pp. 241-43; refers to a temple constructed by a *teli*.

8. A Shergarh Inscription (*E.I.*, XXII, pp. 135-36) refers to a Śiva temple erected at Dongargaon by a Brahmana named Srinivasa.

9 . Cf. Bhatia, P. (1970), p. 254f.

10. Sircar, D.C. (1969), *Ancient Mālwā and Vikramaditya Tradition*, pp. 3 ff.

11. *Ibid.*, pp. 1-2. In reference to art studies, this is to be emphasised that sculptures of Gopadri (Gwalior) region cannot be regarded as identical to Mālwā sculptures; they are only collateral, as may be the case with other units of the wider Mālwā region as defined here.

12. Luard (1908) "Gazeteer Gleanings in central India", *Indian Antiquary*, Vol. XXXVII, pp. 107-10; cf; also Willians, J. (1972-73) "The sculptures of Mandsore," Archives of Asian Art, Vol. XXVI (1972-73).

13. Cf. Haribar Nivas Dwivedi (V.S. 2004), *Gwalior Rajya Ke Abhilekh*, Banaras, insc. no. 678 679 for reference.

14. For a distinct "Western Indian" idiom and the inclusion of Mālwā in its fold, cf. Shah, U.P. (1972) "Western Indian and the so-called Gupta Influence," in Aspects of Indian Art (ed.) P. Pal, pp. 44; Also, Shah, U.P. Some Early Sculpture from Abu and Bhimnmala, *Bulletin of the Baroda Museum and Picture Gallery*, Vol. XII; "Sculptures from Samlaji Road"; *ibid*, Vol. XIII (1960) cf, also R.C. Agrawal, (1961) in *Lalit Kalā*, No. 10.

15. *Ibid*, p. 47, for the "medieval" Sculptures of western India from Gujarat and Rajasthan of. U.P. Shah, In *Journal of Indian Society of Oriental Art* (1965-66), pp. 52, Shah traced the "western Indian" influence all the way up to the reliefs of Udaigiri (district Vidisha) caves of the fourth century A.D. It may however be said that Deogarh has greater influence of

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"North" than "Western" India, though Shah connects it with the Wertern School. For the opposite view, of Shila, L. Weiner, (1962) "from Gupta to Pala Sculpture" *Artibus Asiae*, Vol. pp. 167 ff.

16. Cf. Fleet *Corpur Inscripitonum Indicarum*, Vol. III, p. 81 ff.
17. Cf. Pramod Chandra (1970), *Stone Sculptures in the Allahabad Museum*, p. 24, pp. 10.
18. Luard, F. (1908); quoted in Pramod Chandra (1970).
19. Harle, J.C. (1974), p. 8f.
20. *Ibid.*
21. Cf. Dwivedi, H.N. (V.S. 2004) insc. No. 60.
22. *Ibid.*, insc. no. 32.
23. Cf. O.C. Ganguli, *Rupam*.
24. Cf. Bhandarkara's list no. 559, 1660. For these designations and Sthapati Cf. Jain, K.C. (1972), *Mālwā Through the Ages*, p. 486.
25. *Ibid*, p. 476.

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THE PARAMĀRAS OF MĀLWĀ AND KASHMIR ART

R. D. TRIVEDI

The Parmāras of Mālwā were a dynamic dynasty who had a remarkable influence not only in their neighbouring regions but also far and wide. Being a powerful race of kings and inspired by the spirit of *digvijaya* they conquered extensively the territories in Gujarat, Rajasthan, Deccan, central and northern India. What is remarkable in the case of Paramāra rulers is that they were not only the warriors of a high order but also great patrons of art and letters. Wherever their influence reached, it left monuments and memories which could be remembered with respect long after them. They innovated a distinguished style in architecture and sculpture which is found throughout their territories and even in neighbouring regions.

The remote regions, where the Paramāras could not reach directly, had their influence felt through their name and fame carried by their emissaries and artistic creations. The one of such regions was Kashmir where the Paramāra Kings of Mālwā made themselves popularly known for their artistic munificence and patronage to the men of letters. Kalhaṇa in his *Rājataraṅgiṇī* describes an interesting incident relating to king Bhoja of Mālwā. It relates that Bhoja, the king of Mālwā, got a reservoir constructed at *Kapaṭeśvara* in Kashmir by spending a huge quantity of gold coins. This he did in Kashmir through a betel-seller named Padmarāja who supplied betel leaves to king Ananta of Kashmir and won his favour as the king was very found of taking betels :

मालवाधिपतिर्भोजः प्रहितैः स्वर्णसंचयैः ।
अकारयद्येन कुण्डयोजनं कपटेश्वरे ।। (VII, 190)
स तस्य पद्मराजाख्यः पर्णप्रात्पिकदैशिकः ।
प्रियताम्बूलशीलस्य त्यागिनो बल्लभोऽभवत् ।। (VII, 193)

The *Rājataraṅgiṇī* further adds that the king Bhoja observed a vow to always wash his face with the water brought from the *Pāpasūdanatīrtha* (located at *Kapaṭeśvara* in Kashmir) and the betel-seller Padmarāja made this possible for king Bhoja by regularly supplying the sacred water from *Pāpasūdanatīrtha* in numerous glass pitchers :

प्रतिज्ञाभोजराजेन पापसूदनतीर्थजैः ।
सततं वदनस्नाने या तोयैर्विहिताभवत् ।।
अपूरयस्तस्य तां दुस्तरां नियमादितः ।
प्रहितै काचकलशीकुलैस्तद्वारिपूरितैः ।। (VII, 191-92)

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The above incident is described in the *Rājataraṅgiṇī* during the reign of king Ananta (A.D. 1028-1063) of the Lohar dynasty of Kashmir. As far as the identification of king Bhoja of Mālwā (*Mālavādhipatirbhojaḥ*) is concerned he was none else than king Bhoja of Dhārā (A.D. 1010-1055) of Paramāra dynasty, who was contemporary of king Ananta of Kashmir.[1]

There are three points which are noteworthy in the above anecdote narrated by Kalhaṇa. *Firstly*, king Bhoja of Mālwā developed a great faith in the *Pāpasūdanatīrtha* located at *Kapaṭeśvara* which has been identified with modern Koṭher near Achhabal in district Anantnag of Kashmir.[2] He was so much impressed with the efficacy of the sacred waters of the *Pāpasūdanatīrtha* that he observed a vow to use it regularly for washing his face. This sort of intimate connection with a far off land like Kashmir presupposes an earlier contact of Bhoja's predecessors with the land. *Secondly*, Bhoja sent from his treasury a lot of gold to Kashmir which was used for constructing a tank in the vicinity of *Pāpasūdanatīrtha* as a token of his abiding faith in the sacred place. *Thirdly*, he arranged regular procurement of the sacred water from Kashmir through an emissary, who was a betel-seller and, perhaphs, belonged to Mālwā as he has been mentioned by Kalhaṇa as a foreigner to Kashmir. This bettel-seller, Padmarāja by name, won the favour of king Ananta and used to supply regularly to king Bhoja the sacred water of *Pāpasūdanatirtha* in glass pitchers.

It is interesting to note how this foreigner Padmarāja exerted his influence in the court of king Ananta of Kashmir. He supplied betel leaves and other ingredients like *nāgarakhaṇḍa* etc. to the king of Kashmir, who became addicted to taking betels, and received in turn most of the revenue realised by the king of Kashmir from his subjects. This process resulted in the immense richness of Pamarāja on the one hand and bankruptcy of the country of Kashmir on the other and consequently king Ananta had to mortgage to Padmarāja his crown decorated with five crescents (*Pañchachañdrakaśobhāṅka mauliḥ*)[3] and his royal throne by way of security for his debt. Kalhaṇa further describes this inglorious incident for the king informing us that these royal emblems were brought for a day every month from the house of Padmarāja at the time of royal assembly and again returned back to the creditor after the function was over. This mismanagement and disgrace became unbearable to the queen Sūryamatī who put an end to it by giving away the amount from her personal treasury and settling the account of Padamarāja :

तेनन।गरखण्डादिपर्णविक्रयिणा नृपः ।
देशोत्पत्तिधनं प्रायो निःशेषं दापितस्तदा ।।
पञ्चचन्द्रकशोभाङ्कमौलिसिंहासने नृपात् ।
बन्धायादत्त लब्धव्ये धने स धनिकोधिके ।।
तद्राजचिह्नमास्थानोपपुक्तं तस्य मन्दिरात् ।
आनीयमानंमासार्धवासरे मासि मास्यभूत् ।।
स्वकोशसंचयं दत्वा देवी सूर्यमती ततः ।
पद्यराजोद्भवां देशस्याव्यवस्थां न्यवारयत् ।।

(*Rājataraṅgiṇī*, VII, 194-97)

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The above described anecdote indicates that king Bhoja of Mālwā had placed Padmarāja as his agent in Kashmir who exerted a lot of influence in the royal court and had some architectural construction done at modern Koṭher in district Anantnag of Kashmir at the instance of Bhoja. His architectural work included a stone tank with a flight of steps and side walls, an enclosure wall and a cellular quadrangle and a few shrines.[4] The traces and remains of some of them could be seen at the site. Of these, the remains of a circular tank (*kuṇḍa*) with a flight of steps and side walls leading to the tank, as described in the *Rājataraṅgiṇī*, have already been noted.[5] It is well known that king Bhoja of Paramāra dynasty had a particular liking for constructing tanks and reservoirs. He constructed a very extensive reservoir around Bhojpur near modern Bhopal, the remains of which still testify to his engineering skill and particular liking for this type of artistic activity. Another interesting part of the above description of the *Rājataraṅgiṇī* is the mention of a great number of glass pitchers in which the water was sent to king Bhoja from Kashmir (*prahitaiḥ kāchakalaśīkulaistadvāripūritaiḥ*). This indicates the flourishing of a glass industry in the area at that time which could make possible such a supply on a regular and large scale. This is corroborated by "a large number of ancient glass fragments still found strewn on the road which leads to the spring (ancient *Pāpasūdanatīrtha*) from the village (modern Koṭher)".[6]

King Bhoja was very well known in Kashmir for some of his outstanding qualities even afterwards during the time of Kalaśa (1063-1089). His immense liberality towards his subjects and his intimate association with poets and scholars were such qualities which were recalled by Kalhaṇa while describing similar virtues of king Kṣitirāja, a nephew of king Ananta of Kashmir who was Bhoja's contemporary :

स च भोजनरेन्द्रश्च दानोत्कर्षेण विश्रुतौ ।
सूरी तस्मिन्क्षणे तुल्यं द्वावास्तां कविबान्धवौ ।।

(*Rājataraṅgiṇī*, VII, 259)

The name of Bhoja became so exalted in Kashmir that the names of princes were given after him in the succeeding generations. The sons of king Harṣa[7] and Kalaśa[8] were named Bhoja. Nobles like Salhaṇa also followed this practice.[9]

Bhoja of Mālwā was contemporary of king Ananta (A.D. 1028-1063) of the Lohar dynasty of Kashmir as described in the *Rājataraṅgiṇi*. His contribution to the architectural activity at Koṭher has already been pointed out. It is interesting to see whether this contact of the two far off regions is reflected in any other monuments of Kashmir.

At about a distance of 10 Kilometres from Avantipur, district Anantnag in Kashmir, is situated a small but well preserved Śiva temple at a village named Payar (Pl. 1). The temple is datable to the 11th century on the basis of its architectural style[10] and can be assigned to the reign of king Ananta of the Lohar dynasty[11] who was the contemporary of king Bhoja of Mālwā. The great devotion of king Ananta to Śiva is attested by Kalhaṇa in his *Rājataraṅgiṇī* when he writes that king Ananta surpassed even the sages by his abiding faith in *bhava* (Śiva), his religious

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observances, liberality, modesty and other virtues :

भवभक्तिव्रतस्नानत्यागशीलादिभिर्गुणैः ।
कृतिनाऽनन्तदेवेन मुनयोऽपि विनिर्जिताः ॥ (VII, 201)

It is, thus, evident that the Śiva temple at Payar might have been constructed during the reign of king Anantadeva, a great devotee of Śiva, which represents several iconographic forms of Śiva for the first time in Kashmir highlighting the all pervading personality of Śiva. Unlike other Kashmiri temples, the Śiva temple at Payar is fortunately a well preserved one, though some efforts had been made to dislodge it as is indicated by the disturbed position of the upper part of its pyramidal *śikhara*. The temple is erected on a raised platform consisting of simple mouldings. It is a square structure with openings on the four sides but approachable only from the eastern doorway with a flight of steps. The most noteworthy feature of the temple is the representation of four iconographic aspects of Śiva in the trefoiled niches over the lintels of the doorways.

The Paramāras of Mālwā were great patrons of art and architecture as is evident from a great number of temples extant all over their empire comprising central India and a large part of Rajasthan, Gujarat, Maharashtra and even further eastern and northern parts of the country.[12] Their temples, almost all of them, are dedicated to Śiva and have a set pattern of their architectural style, at times mixed with local variations, which has been recognised as *Bhūmaji* style.[13] If we closely notice iconographic peculiarities of the Śiva temple at Payar, we find that it bears certain elements which remind some of those of contemporary Paramāra regions of Mālwā. The possibility of such an influence coming from the Paramāra regions becomes all the more strong in view of Bhoja's close contact with Kashmir as described above.

The Śiva temple at Payar depicts four major forms of Śiva in four trefoiled niches above the doorways. The niche on the eastern front gate depicts Lakuliśa (Pl. 2.) with his four disciples, the southern niche Bhairava, the northern niche Śiva Trimūrti and the western or back niche represents six-handed Naṭarāja in vigorous dancing pose. Though the concept of Naṭarāja was not unknown in Kashmir[14] but this temple is privileged to contain its only representation in the Kashmir valley.

All the major temples of Paramāra period depict Naṭarāja on the back *bhadra* niche of the temple, *Chāmuṇḍā* and *Tripurāntaka* forms are depicted on the lateral *bhadra* niches. Sometimes *Chāmuṇḍā* and *Tripurāntaka* interchange their positions but Naṭarāja is shown invariably on the back side. In Kashmir it is for the first time that the figure of Naṭarāja is encountered with at the Payar temple and exactly in the same position, on the back side of the temple, as is usual in the case of Paramāra temples (Pl. 3). Here the six-armed Naṭarāja is shown vigorously dancing in *Urdvajānu* pose. With his two upper hands the god holds the traces of his *jaṭās*, the middle right hand holds a *Khaṭvāṅga* and the middle left one a long spike (*Śula*). The front right hand rests on his raised up thigh while the left one near his chest seems to be in *Abhayamudrā*.

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The other interesting feature of the Payar temple is the representation of Lakulīśa on the front trefoiled niche over the entrance gateway. Though Lakulīśa images are also known from two other temples of Kashmir located at Pandreṭhan and Manasbal lake but the Payar temple introduces sculptured representation of Lakulīśa to Kashmir for the first time. It is notable here that the Paramāra territory included the area of Gujarat, the homeland of Lakulīśa, and Rajasthan, where his worship and depiction was so common. Through the contacts maintained by king Bhoja with Kashmir, the representation and worship of Lakulīśa might have gained popularity there.[15]

The structure and formation of the Śikhara of Kashmiri temples, is completely different from those of the other temples in the country because of its peculiar geographical and climatic conditions. It is a land which received influences from so many quarters but had a strong bias for the influences and inspirations reaching from the southern mainland. The imposing Śikhara of a temple in the mainland as developed in the medieval centuries must have impressed the vision of Kashmiri architects and their patrons but they were strictly conditioned to follow it in their region which remains full of snow during winter months and requires super structure to withstand that situation. They might have followed some of the features of north Indian contemporary temple architecture after adapting them in their own architectural scheme. In the Payar temple we come across for the first time the construction of an *āmalaka* on the two tiered pyramidal *śikhara* and the introduction of small niches on the four cardinal sides of the upper tier of the *Śikhara.* These small niches on the *Śikhara* remind us of the *śukanāsa* and *śūrasenakas* so prominently represented in the Paramāra temples on the lower portion of the *śikhara.* There is a strong possibility that the two of the prominent features of the Paramāra temples, namely the imposing *āmalaka* and *śūrasenakas,* might have gained prevalence in the early 11th century in Kashmir during the time of king Ananta. When the trefoiled niches over the lintels of the gateways of the Payar temple carry the representations of *bhadra* niches of the Paramāra temples as has been seen above in the case of Naṭarāja, these small niches on the pyramidal *śikhara* may be compared with corresponding *śukanāsa* and *śūrasenakas.* These features are followed later on in the Śiva temple at Pandreṭhan near Srinagar.

The contacts of the kings and princes of Kashmir with those of Mālwā continued even after Bhoja the great. During the reign of Uchchhala (A.D. 1101-11) the prince Bhikṣāchara of Kashmir was secretely taken abroad to *Dakṣiṇāpatha* (*nīto deśāntaraṁ gūḍaṁ vavṛdhe dakṣiṇāpathe=Rāja,* VII, 227) as a fugitive where Naravaraman (A.D. 1094-1133) the ruler of Mālwā, of the Paramāra dynasty brought up the prince like his own son and had him trained in practising the arms and other branches of learning :

स वृत्तप्रत्यभिज्ञोऽथ पुत्रवन्नरवर्मण ।
मालवेन्द्रेण शस्त्रास्त्रविद्याभ्यासमकार्यत ।।

(*Rājataraṅgiṇī,* VIII, 228)

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This reference further shows how much the people and king of Mālwā during Paramāra period were taken into confidence by the people and ruler of Kashmir. Such close contacts of the Paramāra rulers with the land of Kashmir were bound to produce cultural and artistic exchanges between the two regions situated quite away from each other.

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    केदाररामेश्वर सोमनाथ सुंडीरकालानलरुद्रसत्कै: ।

    सुराश्रयैव्यप्यि च य: समन्ताद्यथार्थसंज्ञां जगतीं चकार ।। (Ep. Indica, Vol. I, p. 236).
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JAINA ART AND ARCHITECTURE DURING THE PARAMĀRA PERIOD

KAILASHCHAND JAIN

The progress of Jaina art and architecture reached its climax during the Paramāra Period from the ninth to the thirteenth century A.D. in Mālwā. No doubt, the Paramāra rulers were the followers of the Brahmanical religion, but they adopted a generous attitude and felt actively interested even in the progress of Jainism. A large number of Jaina temples were built during their reign, and images were placed in them. Though most of them have been destroyed by the levelling hand of the time and iconoglastic zeal of the foreign fanatic rulers; those surviving give a glimpse of the art and architecture during the Paramāra Period.

Some Jaina temples and holy places of the Paramāra period now not in existence are known from early literary works and inscriptions. From the *Darśanasāra*[1] of Devasena, it is known that there was a temple of Pārśvanātha at Dhāra in V.S. 990 (933 A.D.), probably at a time of Vairīsimha. An inscription[2] of 1134 A.D. mentions the Jaina temple at Kośavardhana now known as Shergarh in Rajasthan at the time of Naravarman. The temple of Śāntinātha existed at Vardhanāpura now Badnawar as known from the inscription of V.S. 1229 (1172 A.D.)[3] In 1197 A.D., there was a temple of Śāntinātha at Dhāra at the time of visit of Jinapati Sūri.[4] The old holy places of Jainism existing before the fourteenth century A.D. are known from the *Vividha-tīrtha* of Jinaprabhasuri who mentions Kuḍuṁgeśvarā of Ujjain, Abhinandanddeva at Maṅgalāpura, Supārśva at Daśapura (Mandsaur) and Mahāvīra of Bhāilasvāmī gaḍha (Bhilsa).[5]

At several sites, both the Jaina and the Brahmanical temples are found. These Jaina temples cannot be distinguished from the Brahmanical ones on the sectarian basis, because the same artists, who worked for one sect, were employed also by another sect in the same period and in the same region. When one talks of Jaina architecture, it means temples built under the patronage of followers of the Jaina faith. They were so designed in their arrangements as to conform to the rituals of the Jainas and thus they show peculiarities of Jaina architecture. Generally, the Jainas preferred enclosed compartments instead of open columned halls, thus, ensuring seclusion for their ceremonies. In Jaina temple, there are no amorous figures but only such of them as create an atmosphere of chastity and simplicity.

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Because of its situation in the heart of the country, Mālwā's art and architecture was open to influences on all its sides. The architecture of the Early Paramāra Period seems to have been the developed form of the Post-Aulikara Gupta style of architecture. It consisted of high *Śikhara*, sanctum, vestibule and *maṇḍapa*. In the latter Paramāra Period, generally the temples of the Northern part of the Paramāra empire were influenced by the *Māgara* style while those of the southern part located in the ancient Anūpa region seem to be more affiliated to those of Khandesh and Konkan. Cruciform plan and the curvilinear tower are however distinctive characteristics of these temples found in the Northern part of the Paramāra empire. The *Mahāpishṭha* supporting the temples is other characteristic. A clustered arrangement of *aṅga-śikharas* round the body of the main *śikhara* is also noticed. These temples seem to be alike in respect of design and composition, the form and disposition of the pillars and of the *toraṇa* in front. Those temples of the later Paramāra Period in Anūpa region are of *Bhūmija* style of architecture. The distinctive feature of these temples is its *śikhara* of *Bhūmija* class[6] which shows four spines decorated with the usual mesh of *Chaitya*-dormers on the central *rathas* (offsets), but the quadrants between these spines are filled with miniature shrine-models of diminishing heights, arranged in three to five horizontal and five to seven vertical rows. Another characteristic of these temples is the prominent *sukanasa*-antefix exhibiting a sculptured medallion within a conspicuous *chaitya*-dormer at the base of the spine on each side.

Jaina temples were built during the reign of Bhoja (1000-1055 A.D.) who is known to be a great patron of Jainism. At Bhojapura,[7] there are ruins of a Jaina temple containing a sanctum and an *antarāla* attributable to the reign of Bhoja, though its outer facades appear to have been rebuilt at a later date. Owing to the collapse of the *śikhara* and roof of the sanctum, it is now open to the sky. The Jaina temple of Śāntinātha at Jhālarāpāṭan[8] in Rajasthan is a rebuilding of an older temple. It was built by Sāha Pīpā in 1046 A.D., and its installation ceremony was performed by Bharadevasūri. The shrine and *śikhara* are old, but the *Maṇḍapa* is new.

The ancient Jaina temple of Sandhāra[9] is called '*Tāmbolī kā Mandira*' or the temple of the betel leaf seller. The interior, with its exquisitely carved pillars, is intact. The temple consists of a large *maṇḍapa*, and a small cell behind it is the *garbhagṛiha*. The roof of the *maṇḍapa* is supported by four stone pillars which bear capitals, cruciform in shape, with figures of dwarfs (*gaṇas*) sprawling on each arm. Some of the lintels bear arabesque patterns on them. The interior of the shrine is neat and plain. The stone door-frame of the entrance to the sanctum is plain, but the lintel has a small niche in centre containing a seated Jina figurine. The roof of the empty sanctum is traberate. In the roof of the sanctum, there are three small carved panels, the central one being the largest. The large panel bears the figure of a male in relief with a female on each thigh.

The Jaina temple of Kethuli[10] consists of a porch, a verandah, closed *maṇḍapa*, a small *antarāla* and a *garbhagṛiha*. The lintel of this temple is a magnificent piece of carving and bears three figures in high relief. A hill called Bandar Pekhada of

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Bijawada[11] 80 km. east of Indore, contains the ruins of a very large Jaina temples of the tenth or eleventh century. The ruins now consist of architectural fragments, dressed and undressed slabs of stone and images of Tīrthaṅkaras. On a road from Bolia to Kothadi, there is a small village Pura Gulana,[12] which possesses an ancient Jaina temple of the eleventh or twelfth century A.D. Of this temple, one door jamb and some images are left.

The Jaina temples at Un[13] ascribed to the eleventh and twelfth centuries appear to have been built during the reign of the later Paramāra kings of Mālwā. This is confirmed by the two inscriptions of Udayāditya and a *Sarpabandha* inscription of Naravarman. Like other Brahmanical temples, two Jaina temples of this place are of *Bhūmija* style. Architecturally, they all belong to a cognate style, and essentially have the same plan and the *śikhara* design as the Udayeśvara temple but they are simple. The first temple known as Chaubara Derā II stands at the northern extremity of Un. Its plan is similar to that of the Chaubarā Dera No. 1, except that there are no side porches. It's *śikhara* was partly dismantled. It consists of a porch in front, a spacious *maṇḍapa*, a small *antarāla* and *garbhagṛiha*. The *maṇḍapa* is spacious, having eight beautifully carved pillars to support the roof. The carvings are of high order, and it is a good specimen of Paramāra architecture. Krishnadeva[14] thinks that this temple was built in the Chālukya style of the Kumārapāla phase.

At a short distance from this Jaina temple, there is another Jaina temple called Gvāleśvara, because cow-herds (*gvālas*) take shelter in it during inclement weather. With the exception of a portion of the *āmalaka* and a crest jewel (*chūḍāmaṇi*), the temple is almost perfect. The plan is similar to that of Jaina *Chaubara Derā*. The porch was most probably omitted. The *maṇḍapa* is square in shape and has four doors, three of which lead outside, and the remaining one leads to the interior. The level of the door of the *garbhagṛiha* is about ten feet below that of *maṇḍapa*. This temple, according to Krishnadeva[15], combines features of both Paramāra and Chālukya styles of architecture.

Jayasiṁha Siddharāja, a Chālukya ruler of Gujrat, is known to have defeated Naravarman and his successor Yaśovarman. As a consequence of it, a great part of the Paramāra dominions was seized by the Chālukyas. During the reign of his successor Kumārapāla, Mālwā once again became a Chālukya province. Because of the occupation of Mālwā by the Chālukyas, their influence also on architecture was but quite natural.

In Mālwā, there is hardly any important town where Jaina sculptures of the Paramāra period are not found. But all of them do not represent any peculiarity of Jaina art and, therefore, only the important and representative sculptures have been selected for description in order to bring their prominence the chief features of Jaina sculptures of the Paramāra period. Apart from the statues of the twenty four Tīrthaṅkaras, those of the Vidyādevīs, Śāsana-devas (both Yakshas and Yakshīs), Kshetrapālas, Mātrikas, Dik-pālas and Nine Grahas were made in the prescribed forms.

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Ujjain, Gandhawāl, Badnawar, Dhar, Guna, Vidiśā, Mammon, etc. are the main centres where the excellent specimens of Jaina sculptures of the Paramāra period are found. The Jaina art was prolific in sculptural output and at the stage of its highest development, but it did not attain elegance. These figures were largely and vigorously conceived, and were modelled in ample dimensions. They are free from jerky movement and intense flexions, and the weight of the heavy roundness which characterises their youthful body does not seem to be felt.[16] The face fully and vigorously modelled, observes S. K. Saraswati[17], "wears an expression of blankness and is lighted up neither by any pleasure of the senses nor by any inner experience, urge or inspiration. The legs are slumpy, and ornamentation is characteristically medieval".

A big idol of a Tīrthaṅkara eight feet and ten inches in height, has been discovered at Mammon.[18] It is attended by two Yakṣas, and five other smaller figures of Tīrthaṅkaras stand in the shrine. This principal idol, the halo behind the head of which is slightly damaged, is, on the whole, a good specimen of tenth century sculpture. The lintel of the shrine door-frame also bears images of Tīrthaṅkaras, and flanking the door on the north, is a fine sculpture of a seated Pārśvanātha.

Inside the Jaina temple of Bhojapura,[19] there is a colossal standing image of Ādinātha about twenty feet in height, flanked on either side by images of Pārśvanātha accompanied by figures of Indra. Gandhwal[20] is a prolific site for Jaina images of artistic excellence. The site has yielded a colossal standing Jina image flanked by Indra and Upendra as *Chauri* bearers in addition to the sculptures of other Jinas like Śāntinātha, Sumatinātha and Suvidinātha, and figures of Vidyādevis and Jaina Yakshas and Yakshīs. In the two Jaina temples of Un,[21] a few colossal Jaina images of the twelfth or thirteenth century have been found.

A big figure of Jaina Tīrthaṅkara was found a Chainpur,[22] and it is thirteen feet and three inches in length and three feet and eight inches in breadth. Jaina images of the twelfth century have been found at Bijwada[23] and Puragilana.[24] The Jainas temple in Chanderi[25] possesses some old images, namely, an image of Pārśvanātha dated V.S. 1252, and another idol of a Tīrthaṅkara dated V.S. 1316.

Besides Tīrthaṅkaras, the Jainas worshipped deities such as Sarasvatī, Ambikā and Padmāvatī. In a niche in the north-west corner of the exterior of the shrine of the temple of Mammon[26] is a sculpture of Ambikā, and in the corresponding niche in the south-west corner, there is a figure of Chakreśvarī. The Jaina temple of Chanderi[27] contains a sculpture of the goddess Padmāvatī dated in V.S. 1291.

There are two images of female Jaina deities under a tree inside Jharda.[28] Both of them are seated on thrones and have eight hands. The first image of V.S. 1229, is the more perfect. It holds a tree, a bow, an elephant goad (*aṇkuśa*) in its right hands, and a noose (*pāśa*) and rosary (*akshsūtra*) in a left hand. Two of the left hand and one right hand are missing. Below the goddess and to the right, a bull is standing, while two small attendant figures stand on each side of the pedestal, and small figures of two devotees have been carved in relief in front of the latter. The

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second image of V.S. 229 (1172 A.D.) has lost its head, and the head of a Jaina has been placed on its neck. Most of its hands are broken, but a bow and a rosary are discernible in two of its left hands. The figure of a goose is to be found below the right knee of the deity, and the pedastal is occupied with nine miniature figures of the planets.

At Pura-Gilana[29] there are two image of Śāsana devīs, called Mahantārikā, as known from their inscriptions. Both images are headless. They represent a goddess seated on a throne with one leg drawn up and with four hands. In one of her right hands, she holds a child, and below her is a lion couchant. The emblems in the remaining hands are either broken or indistinct. One figure probably represents the Parents at Mahāvīra. A male and a female are seated side by side under a tree, both headless. There is a female attendant on each side of them, and a rew of horsemen on the pedestal.

In the Digambara Jaina Museum, Ujjain, large number of Jaina images collected from different ancient sites such as Ujjain, Badnawar and Guna have been displayed. Among those some are quite important from the artistic point of view. The female torso of Badnawar, carved in white marble, is an excellent example of Paramāra art. The well modelled figure decked in the quaint jewellery of the period is reminiscent of their similar sculptures studded in the Jaina temples at Abu. One deity with the inscription of V.S. 1229 of Achchhuptā mentions the name of the temple Śāntinātha as well as the town of Vardhanāpura. This Vardhanapura now Badnawar may be identified with Vardhamānapura where Jinasena wrote the *Hari-Vaṁśa Purāṇa* in 783 A.D. Scholars also identify vardhamānapura with Wadhwan in Kathiawar. The icons of Pārśvanātha and Mahāvīra reveal the characteristic features of Paramāra art. Their hair is arranged in spiral curls, and their downcast eyes are full of spiritual ecstacy. They have bow-like eyebrows, thick lips and prominent chins.

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UN—AN IMPORTANT CENTRE OF PARAMĀRA ART AND ARCHITECTURE

M.D. KHARE

Un, which was an important centre of Paramāra art and architecture, having, according to tradition, ninety nine temples and ponds, is a small village, 16 kms. west of Khargon, the district Headquarters of the modern district of Nimar (West), and on Khargaon-Julwania road, which meets Bombay-Agra National Highway. Now, the remains of hardly a dozen temples in various stages of preservation exist here. Unfortunately not a single temple is fully preserved.

Un was undoubtedly a city of temples like Bhuvaneshwar and Khajuraho. That is why R.D. Banerjee had rightly expressed: "there is no other place in North India after Khajuraho, where, so ancient a group of temples is available." Datable to 11th-12th Cent. A.D. and constructed during the reign of the Paramāras of Mālwā, these temples belong to the Brahmanical and Jain faiths. Although the number of Brahmanical temples is larger, technically there is no difference in both the groups of temples, which can be easily identified with the help of the figures as *lalātabiṁba* where the sanctum has no images now.

Made of local sandstone, in "dry" masonary, most of the temples consist of a garbhagṛha (sanctum), an *antarāla* (a vestibule) a *maṇḍapa* (pillared hall) supported on four pillars, *mukha-maṇḍapa* (entrance porch) and two more porches, one on each side of the *maṇḍapa*, for light and air. In a typical Bhūmija style, the covered *pradakṣiṇāpatha* (circumambulatory path) is conspicuous by its absence.

The platform on which a temple stands is fairly big and often high and paved with stone slabs, which, however, are missing now. The *adhiṣṭhāna* (basement storey) and the *jaṅghā* (wall) carry ornamental mouldings and rows of sculptures of gods, goddesses, apsarās and erotic figures notable being those of Chāmuṇḍā, Naṭarāja and Tripurārī on the *bhadras*. Above the central zone rises the roof consisting of a series of graded peaks, with their upward ascent, cluminating in a tall *śikhara* (spire), raised directly over the *grabhagṛha*. The lyrical outline, as seen in the śikharas of Khajuraho temples is however wanting.

The interior of the temples here is equally exquisite, notable being the pillars, lintels and the ceilings. On the usual four beautifully carved pillars are placed four large lintels, which in turn support an elaborately carved dome, resumbling the workmanship of the Delvāḍā Temple on Mount Abu.

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The artistic treasure of Un temples abounds in various Hindu and Jain icons. As in Khajuraho, here also the cult images are carved in the round and according to the cahonical formulae, which the *parivāra devatās*, placed in the niches or against the walls, are in the round or high or medium relief. But the artists of Un have displayed complete mastery over the modelling and display of female figures, in very fascinating postures. Besides, certain secular and domestic scenes, and erotic figures also find place in this assemblage. In many cases, Un and Khajuraho sculptures are almost identical.

The most important and the largest temple is called Chaubārā Derā No. 1. It stands about 70 mts. north of the road leading to Khargon and consists of a *garbhagṛha*, an *antarāla*, a pillared hall and three porches on its three sides, the eastern porch serving as a *mukha-maṇḍapa*, and provided with *chhajjā* stones. That it was a *Panchāyatana* type of temple is evident from one of the four partly preserved shrines in the south-west and the traces of the remaining three shrines in other corners, Śiva and *Septamātṛkās* (seven-mothers) have been depicted on the door of the *mukhamaṇḍapa*, which is exquisitely carved. The lintel of the antarāla has the representation of Ganeśa, Brahmā, Śiva, Viṣṇu and Sarasvatī. A figure of Ganeśa is shown as *Lalātabiṁba* on the lintel of the *garbhagṛha*. The exterior of the walls also displays a few gods and goddesses as well as erotic figures,

The main attraction of this temple is the *mahāmaṇḍāpa*, the pillars of which are fully decorated with the figures of seated gods and goddesses on its four faces below and four female figures, about 80 cms. high over them. In between there is a row of dancers and drummers. Further up are carved six rows, five of which represent gods and goddesses and the one on the top musicians and dancers. The standing female figurss are the masterpieces of Un artists.

Another notable feature of this temple is its *Sarpabandha* inscription and two records in the northern wall of the *antarāla*. One of these two inscriptions mentions King Udayāditya of Mālwā. Bhojaśālā of Dhar and Mahākālēśvar Temple of Ujjain have also *sarpābandha* inscriptions. In the absence of printing press in those days, these permanent records must have been quite useful for the students.

The only shrine of the four subsidiary shrines appears to be almost a miniature of the main temple. Standing on a high plinth and accessible by a flight of steps, now gone, it has a small front porch, and *antarāla* and a *garbhagṛha*. Although the rear portion of this shrine is damaged, leaving part of its *śikhara* intact, its ceiling is nicely executed in the manner of the Central hall. Of the other temples, like Trambakeśvara or Mahākālēśvar No. 2, Neelkaṇṭheśvar 1 and 2, Hāṭaakeśvar, Chaubārā Derā No. 2, Ballaleśvar, etc., the Trambakeṣvar temple had the largest *maṇḍaṛą*, although now lost. An added feature of this temple is the provisions of two niches in the side walls of the *antarāla*, containing Brahmā and Viṣṇu with attendants. Its exterior is however, without sculptures, except three Saivic deities. Neelkaṇṭheśvar No. 2 also has two niches in the *antarāla*, but its sanctum is narrow and deep, provided with descending steps. This must have also been a *panchāyatara* type of temple as evident from the traces of two subsidiary shrines at its back.

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Chaubārā Derā No. 2, a Jain temple, though without its *śikhara* now, still remains one of the most beautiful temples of Un. It has, besides the usual components, an *ardhamaṇḍapa* with extensions on either side and also provided with regular flights of steps. Likewise, the two porches of the central maṇḍapa are also accessible by steps from east and west. Its *maṇḍapa* stands on eight pillars instead of usual four having a band of kīrtimukhas, birds, leaf design, seated deities, etc. Its dome is profusely decorated. This temple also has two niches in the *antarāla* and three in its sanctum, the one in the back wall being bigger. The Gwaleśvar temple is similar to the Chaubārā Derā No. 2, but the floor level of its *garbhagṛha* is about 2 mts. below that of the *maṇḍapa*, enshrining within three inscribed huge Digambara Jain images on a pedestal. A series of short steps have also been provided in the back wall for the use of the priests. To the north-west of the Mahākāleśvar temple is another, known as Ballalēśvar temple, after the Paramāra ruler Ballāla, who appears to have wrested the power of this region from the Chalukyas of Gujrat. This temple dedicated to Śiva has undergone many alterations, resulting in the loss of its *śikhara.*

The temple of Un are very close to the Neelkanṭhēśvar temple Udaipur (Vidisha) in date and stlyle. It differs in being saptaratha on plan and having seven subsidiary shrines instead of the usual four.

The temples of Un display a combination of architectural skill and sculptural maturity. They were not only an abode of God but also a house of all arts and learning. The *sarpabandha* inscription of Chaubārā Derā No. 1 was meant to teach the rules of grammar. The presence of erotic figures, like those of Khajuraho or Konarak, indicates the influence of Tantricism and a continuation of the prehistoric tradition, beginning with the worship of a pole or post and female figures having pronounced busts, buttocks and genital organs. Literally the 'liṅga' and 'phalos' mean a post. Eros was the god of passion as well as the fertility and as early as the beginning of the Christian era detailed handbooks on sex containing illustrations of coital positions were written in China, and they stressed that coitus strengthened the man both mentally and physically. Through tartricism, a believer may merge the male and femal elements in himself either by a process of intense meditation or by sexual intercourse with a woman, called his energy or "śakti".

Be that as it may, to quote Shri Krishna Deva, these representations have given us some of the finest sculptural compositions, which vibrate with a rare sensitiveness and warmth of emotion and are remarkable for their sculptural quality

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THE PARAMĀRA ART AND TUMAIN

S. K. PANDAY

Mālwā occupies a significant position in the Indian subcontinent due to its position in the central part of the country. Several land-routes passed through this land from North to South and from East to West in the past ages. This along with the fertile nature of the land, enabled Mālwā to become a melting pot for cultures. Diffusion of a variety of cultures took place here, giving rise to new dimentions to the life and thought of this land. The impact of this can very well be seen on every walk of life in the area.

During the early Medievel period, the Paramāra dynasty rose to power in this land. This was the time when the classical culture of the Gupta Age was in search of a new medium for expression. An absolute change in the society had come into being. The Paramāras represented one of the most illustrious dynasties of the period. The rulers of this dynasty, particularly Vākpatirāja, Muñja, Sindhurāja and Bhōja, played a great role in firmly establishing their supremacy in Mālwā. They extended their sway in the Deccan, Gujarat and Rajasthan also. Thus the region of Mālwā came to have close relations with other parts of the country. The interaction between the cultures of various regions resulted in developing new ideas in Mālwā.

There are certain problems to which I would like to draw the attention of learned scholars assembled in this Seminar :

(*i*) Whether the nomenclature 'Paramāra art and architecture' is sound ? If this is correct, then what are its main characterstics ?

Art and architecture of different times and regions have certain individualities of their own. The characterstics of these have been fixed to a great deal and we are in a position to recognise the Maurya, the Śuṅga, the Kuṣāṇa, the Gupta, the Chandela, the Pallava or the Hoyasala art. Are there any such norms which charactorise the main features of the Paramāra art ?

(*ii*) The Paramāra king Bhōja (1000-1050 A.D.) is credited to have written a work in Sanskrit called '*Samarāṅgaṇa Sūtradhāra*'. This work deals with the principles of contemporary art and architecture. This indicates that Bhoja was wellversed in the *śilpa-śāstra*. If this is true, then we can easily presume that the monuments constructed during his time were made on the norms laid down in this book. Are we in a position to compare these norms with those actually implemented in the art

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and architecture of this period. If so, then we have to see as to how far the artists succeeded in their efforts ?

(*iii*) The Ancient Indian Śilpīs and Vāstukārās and their guilds played considerable role in production of art in their respective regions. Some guilds migrated from one place to another with the result the styles of one region travelled with them to other parts of the country. The Age of the Paramāras, having some rulers of the dynasty greatly interested in architecture, cannot be an exception to this. It is unthinkable that a king like Bhōja, thoroughly versed in architecture and iconography should not have made any impact on the plastic art of this period.

(*iv*) This has also to be ascertained whether during the Paramāra rule Mālwā had only one art-style or several ones based on the regional variations. During their hey-day the domains of the Paramāras included territories of Rajasthan, Gujarat, Maharastra and Jejakabhukti. The Paramāra style or styles must have contributed to those of the contiguous regions. Are we in a position to recognise these impacts ?

(*v*) Lastly, it has to be made clear whether the classification of art should be on the territorial basis or on the stylistic grounds. Also if we find any variation or deviation in the art-style, should it be taken to represent an outside influence or a local feature. We know very well that in the Mālwā region there were certain art centres having a very long art traditions. Mention may be made of Ujjain, Sanchi, Vidisha, Eran, Tumain and Mandsaur. Therefore, before making an effort to trace any influence, the local conditions should be given their due weightage.

I am giving below the details of a centre of art which territorially was under the Paramāras :

The Paramāra Art of Tumain

Tumain in a village in the Guna district of Madhya Pradrsh (24.50 N. long. and 77.75 lat.). It is situated on the bank of a small river 'Oar', a tributory of Betwā. Tumain is about 15 kms. south of Ashoknagar railway station of Bina-Kota line. Ashoknagar is also linked with Vidisha and Guna by metaled road. Excavation work was conducted by Prof. K.D. Bajpai and the writer of this paper at Tumain in the years 1972 to 74.

Tumain (ancient Tumbavana) has a hoary past. It was one of the main trading centres of north India. It was situated on the ancient route connecting Vidisha, Mathura and Kauśāmbi. The ancient literature of Buddhist, Jain and Brahmanical religions mention this town. Since it was situated on the periphery of Mālwā, it gained a significant position.

The excavations have proved that this town came into existance during the 4th-5th century B.C. and gradually it gained an important position during the Maurya period. Being a trading centre it also attained a political as well as religious significance. From the local traditions we came to know that Vikramāditya of Ujjayinī was born at this place and later on he went to Gandharāwal and then captured the capital Ujjayini of the Avanti janapada. Since that time Tumain remained under the influence of the Mālwā rulers.

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History—After the Mahajanpada period the area ground Tumain came under the rule of the Maurya. During this period a huge stūpa was constructed there. The Mauryas were followed by the Śuṅgas and the Sātavāhanas. The rule of the Śakas and Kuṣāṇas was also established here for some times. The Nāga rulers overthrew the Kuṣāṇas. The Nāgas were defeated by the Gupta rulers and the area was merged with the Gupta Empire. This has been proved by the inscription of Govindagupta. Eran which was the military capital of Gupta rulers is not very far from Tumain.

The Gupta rulers were followed by the Gurjara-Pratihāras who were succeeded by the Paramāra rule over the Mālwā regions. Vākapatirāja was the first Paramāra king, who extended his sway over this region. Since then the area remained under the possession of the Paramāra dynasty. The art-activities which took place during the Medievel period would, therefore, naturally be assigned to the Paramāras.

The art activities took place at Tumain right from the Śuṅga period. Its significance can be known from the religious and secular art-pieces scattered in and around the village. The ruins of a large number of stūpas, temples and rock-cut caves can still be seen in this locality.

The Paramāra Art—From the excavations, it has been revealed that Tumain lost its glory in the Medieval period. This has been confirmed from the fact that no massive construction was undertaken here during this period. Some of the temples which were built during this period are now in the form of ruins and we can only find the door-jambs, pillars, pilasters, āmalakas, decorative pieces and sculptures. Out of the whole assemblage at Tumain the maximum number of sculptures belongs to the Paramāra period. From the loose sculptures scattered in and around the village, we can easily assess that at Tumain there must have existed temples of Śiva, Viṣṇu, Durgā, Yoginīs and Jaina Tīrthaṅkaras. A seated colossal image of Tīrthaṅkara Mahāvīra is still lying *in situ* towards the northern side of the village. Some pillars are also lying close to this image. A trench for excavation was taken up here which yielded two standing Jaina Tīrthaṅkara images and other structural pieces of the period. The art-pieces of the Paramāra art are in the collection of the following local persons :

(*i*) *Yaswant Singh*—In his house there are number of sculptures out of which one panel of Śivaganas belongs to the Gupta period, while other pieces are of the Medieval period. The images of Umā-Maheśvara, eight-handed dancing Gaṇeśa, a panel of Brahmī-Vishṇu-Maheśa, *dvādaśa-Ādityas* and a head of an elephant are worth-mentioning.

(*ii*) *Damodar Singh* : In his house a image of Viṣṇu is fixed on the Tulśī-Chaurā. Viṣṇu is shown seated in *lalitāsana* on Garuḍa. The deity puts on kirita, kuṇḍala, ekāvalī, graeveyaka, yagyōpavīta and vanamālī. The hands hold śaṅkha, cakra, gadā and padma.

(*iii*) *Moti Mahraj* : The total assemblage of sculptures in his house is eleven and most of them are broken. In one of the images a female is shown standing in *tribhanga*, her right hand rests on the right thigh while with her left hand she is

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placing her *uttarīya* for her left shoulder. Second image is of a male standing in *tribhaṅga*. His face is mutilated. He puts on ekāvalī and the drapery hangs down. The left hand rests on the left thigh, while with her right hand he holds a flower. A chaurī-bearer female attandant is shown towards his right.

(*iv*) *Garhpahra* : At present this area has been occupied by local Thakurs. It appears from the ruins that previously there was a Gupta temple. After the 12th century the area was conversed into a fortress. The material of fallen temples was used in its construction. A double storied buildings was made out of the Gupta, Pratīhāras and Parmāra sculpture. The main area is in possession of Thakur Randhir Singh.

On the entrance of this bākhar towards the left, a door-jamb panel of Gaṅgā is fixed on the wall. Gaṅgā is holding a *ghaṭa* in her left hand while the right hand rests on her waist. Behind her are standing two female attendants. The bigger one is holding a *chhatra*.

Inside this bakhar, two door-jambs are fixed towards the right side. Out of these, one belongs to a Viṣṇu temple with garuḍa on the *lalāta biṁba* and another piece is a part of some jaina temple. It appears that the Jaina door-jamb was brought from the Baithādeva temple, where the trench for excavation was taken and the image of Mahāvīra is still lying. On this door-jamb Jaina as well as Brahmanical deities are depicted.

Vindhya-Vāsinī Shrine

This temple is under worship. It was renovated about 30 years back. Loose material from different temples was collected and fixed in the construction of this temple.

There is sun-image fixed in a wall. Sūrya is shown in standing posture, holding lotuses in both the hands. He also wears a *vanamālā*. The image belongs to the 10th century A.D.

Inside the temple, images of Revanta and *Śakaṭouddhāra* are very finely preserved and represent the high water-mark which was reached by the Paramāra artists.

During the present seminar, Shri Krishna Deva has mentioned that the 'Bhūmija style' of the temples is related with the Paramāras of Mālwā. He also quoted that in Chhattisgarh region, there is only one temple at Āraṅga which can be assigned to this style. Recently the author of this paper has made the survey of Chhattisgarh region, where he has noticed a number of temples which belongs to Bhūmija style. The temples at Ratanpur, Malhar and Sargaon in Bilaspur district and Nangpura in Durg district follow this style.

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VIJAYAMANDIRA TEMPLE OF PARAMĀRA TIMES AT VIDISHĀ

A.P. SAGAR

Within the town of Vidishā (long. 77°45″ lat. 23°30″) in Madhya Pradesh, "there is a stone masjid called Bijay Mandir, or the temple of Bijay. This Hindu name is said to have been derived from the founder of the original temple, Bijay Rani. The temple was destroyed by the order of Aurangazeb, and the present masjid was erected in it's place; but the Hindus still frequent it at the time of the annual fair. It is called the Ālamgirī Masjid, while Bhilsā itself is called Ālamgīrpur".[1] The tract round Vidishā in which the monument under review exists, is famous for the ancient remains since the beginning of the human race.[2] The temple building tradition in this region was prevalent since Mauryan times and was continued by the imperial Pratihāras, through whom it was conveyed to the later dynasties of the mediaeval period viz., the Paramāras, the Chandellas, the Rāshṭrakūṭas, the Pālas etc. The temples belonging to these dynasties are classified as being of Indo-Aryan style,[3] though this name is old in itself.

On the basis of a comparative study of the significant details of archaeological designs, the style and the modelling of the sculptures, and the decorative motifs and ornaments on the architectural fragments as well as the sculptural remains at Vijayamandir site (presently called Bijamandal) together with available inscriptional evidences already existing in the temple and the fragments of those which were recovered from the excavations at the temple site, it is clear that it is a Paramāra temple. "The *Tabaquat-i-Nasīri* informs us that shortly after the capture of Gwalior, the Sultan (Iltutmish), in 632 A.H. (1234 A.D.) led the hosts of Islam towards Mālwā and took the fortress and town of Bhilsā and demolished the idol temple which took three hundred years in it's construction, and which in altitude, was about one hundred ells".[4] This had happened when a Paramāra ruler Devapāla (*C.* 1218-36 A.D.) was ruling over Mālwā. Thus, from this statement in *Tabaquat-i-Nasīri*, it appears that the construction of the temple was started from the 10th century onwards. Ray maintains that Siyak Muñja a Paramāra ruler was ruling over Mālwā at this this time. Thus, we may presume that the construction of Vijayamandir commenced from the time of Siyaka Muñja (*C.* 949-974 A.D.) and was named after the name of Bhoja's successor Vijayapāla (1133 A.D.).[5]

Mahārājā Bhoja is known as a great builder. Hence, the credit of building this temple dedicated to Śiva may also go to him. The name of the temple might

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have also been derived from the name of Siyaka's queen Vadjadevi.[6] The word *vadja* has phonetic resemblance with *Vijaya*. So far as the present state of our knowledge is concerned there are no other remains of such a huge temple except those of Vijayamandir, at Vidishā, the construction of which could have been completed in a long period of 300 years and this fact about Vijayamandir is convincing in view of the large area occupied by it.

Regarding the building of the mosque (Plate 1) over this temple, it has been recorded that "most of the numerous pillars, pilasters and lintels used in the building are carved in the Hindu and Jain style of the mediaeval period and some also bear Sanskrit inscriptions. Thus, no doubt is left when seen that the major portion of the materials with which the mosque was constructed, were taken from one or more older temples. An inscription on one of the pillars mentions a temple of the goddess Charchikā, which was perhaps identical with the demolished temple on the site of which the mosque stands now. The old temple, it is said, was built by Vijaya, a baniya lady. This perhaps explains the reasons why the mosque is still known by the Hindu name of Bijayamandal which is nothing but a corrupt from of Vijayamandira".[7] The temple of goddess Charchikā would have been a separate temple other than Vijayamandir, the pillars of which would have been used by the builders of the mosque, named Ālamgirī (Bijamandal mosque) after demolishing Vijayamandir. Regarding the tradition of using material of older temples for the construction of a mosque on the site of the temple already dismantled, Fergusson has written amply in his 'History of Indian and Eastern Architecture'.[8]

In the discussion of the history of such remains of the Paramāras of Mālwā, I feel that since the different parts of Central India were under various different ruling families at different times, who did not succeed one another directly in the administration specially of Mālwā region as a whole, and since there are fewer inscriptions and less traditions connecting any of the building with them, it will be unnecessary to go into any detail regarding them.

Keeping in view the present condition of the temple remains which have now become very clear after small-scale excavations[9] carried out on the southern side of the temple, on which the Bijamandal mosque exists, and which have yielded a huge flight of steps (Plate 2) which are exactly similar in size, shape and system of mouldings etc. to the steps (Plate 3) already existing on the eastern side of the temple structure and from the excavation conducted by the Survey earlier on the northern side, I find traces for the continuation of the same type of steps similar to the others which have been referred to above. Though now the details of steps are not existing on this side but there are still every evidences to believe that similar steps would have been existing there too. No remains are present on the western side. I believe that the temple was approachable from all the four cardinal directions in order to reach the sanctum which should have been existing in the centre. Before I hold this opinion I would like to discuss the theory of Sarvatobhadra temple in short, as discussed in the Viṣṇu Dharmottara Purāṇa.

Sarvatobhadra[10] : It is raised on a broad, square terrace (jagatī), and is enclosed by a rampart (prakāra) of chapels, a cloister of twenty-four garbhagṛhas.

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It is approached on the four sides by steps which are flanked by two small shrines. Similar to these Damstras or Devakulas are four chapels (devakula) on the corners of the terrace. Each flight of steps terminates with a gate house. Immediately behind the eastern gate house is a samanya temple, and a garbha mandira. It has no maṇḍapas but is flanked by two Himavan temples. By it's position, the east-west axis of the plan is given special importance. But for it, the temple Sarvato-bhara and those of the eight groups are central in plan (fig. 1).

To support my view, attention will be drawn towards the plan of the temple of Siddhanātha at Māndhātā (Fig. 2) which is also approachable from all sides. The temple (Plate 4) is dedicated to Lord Śiva. The sanctum is in the centre. The central structure of a garbhagṛha is attached with Antarālas on all the four sides. The steps at all four doorways are provided with Chandra-śilās as approaches to the Garbhagṛha. The Maṇḍapa all around the sanctum and antarālas consists of 76 pillars enclosed with thick walls on the outer row of the pillars. This whole structural system of the temple exists over a high terrace (jagatī) which is provided with flight of steps on all the four sides. The centre lines of the steps, arrangement of the pillars, Antarālas, Chandra-śilās and the common sanctum are same on all the four directions. A beautiful railing adorned in massive sculptures of elephants, each couple facing each other in every raceding offsets as barricades have been provided on the terrace in between the gaps of each pair of steps existing on all the cardinal directions at the entrances. From this temple I hold the opinion that here efforts have been made to give further development to the temple architecture which was already in prevalence in the times of Paramāras such as to form an unit of a temple the essentials of which were sanctum, antarāla, Maṇḍapa, Ardhamaṇḍapa, etc. Here I find that four individuals Paramāra temples have been united with a common sanctum in the centre and common maṇḍapa all round. As the gaps between the pillars of outer row have been closed by a wall, this temple will be termed as a Mahāghosha prāsāda. As we do not have any information about the major portion of the elevation, nothing can be said about the nature of the śikhara etc., other than this extant Prāsādas with four doors as at Sinnar, Dharwar.[11]

On the basis of the remanants available at the site as Vijayamandir, I could make out the plan of the temple (Fig. 3) which is approachable from all the sides by a massive flight of steps leading to the sanctum which is similar in shape and system adopted in the plan of the temple of Siddhanātha at Māndhātā. The size of the jagatī is 71.50 mts. ×71.50 mts. It is square in shape and the size of the basement (pītha) is 59.00 mts. × 59.00 mts. The points of differences between Vijayamandira and the Siddhanātha temple at Māndhātā are in size, system of porches, shape of jagatī, double set of steps at the four entrances and the moulding of the Adhiṣṭhāna. The size of the steps covering the area of the temple is 15.40 mts. × 2.40 mts. which is bigger than those of Siddhanātha Temple at Māndhātā. It is further seen that there are one set of seven steps on each side of the terrace (jagatī) for reaching the working level and another set of 12 steps with a Chandra-śilā serving as the first step leading to the porches has been provided to climb the height of pīthā. The size of the space covered by a single porch is 9.55 mts. × 5.70 mts. which is sufficient space to serve as Ardha-maṇḍapa.

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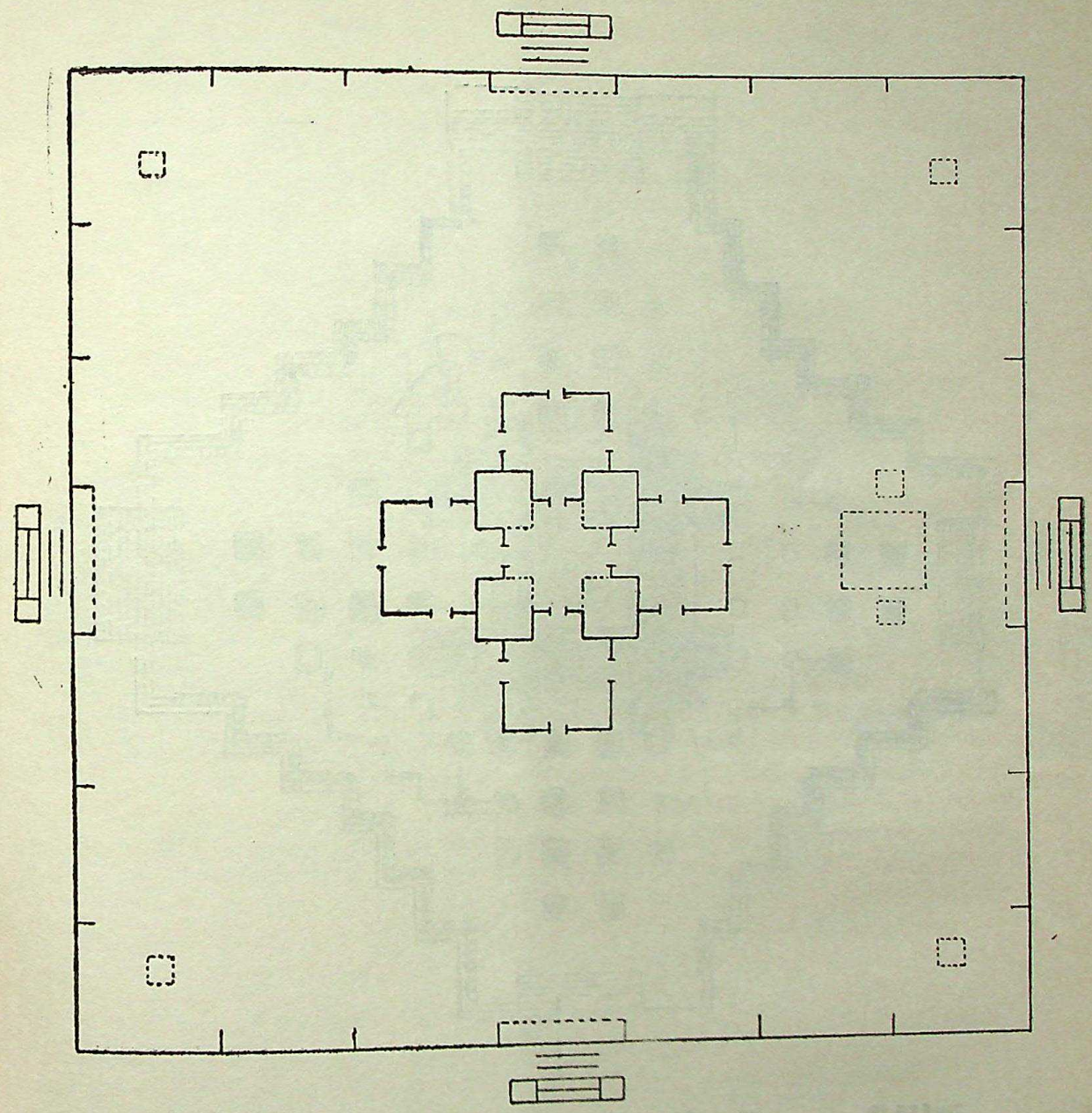

SKETCH OF THE PLAN OF THE TEMPLE, SARVATOBHADRA
COPIED FROM HINDU TEMPLE
BY STELLA KRAMRISCH

Fig. 1

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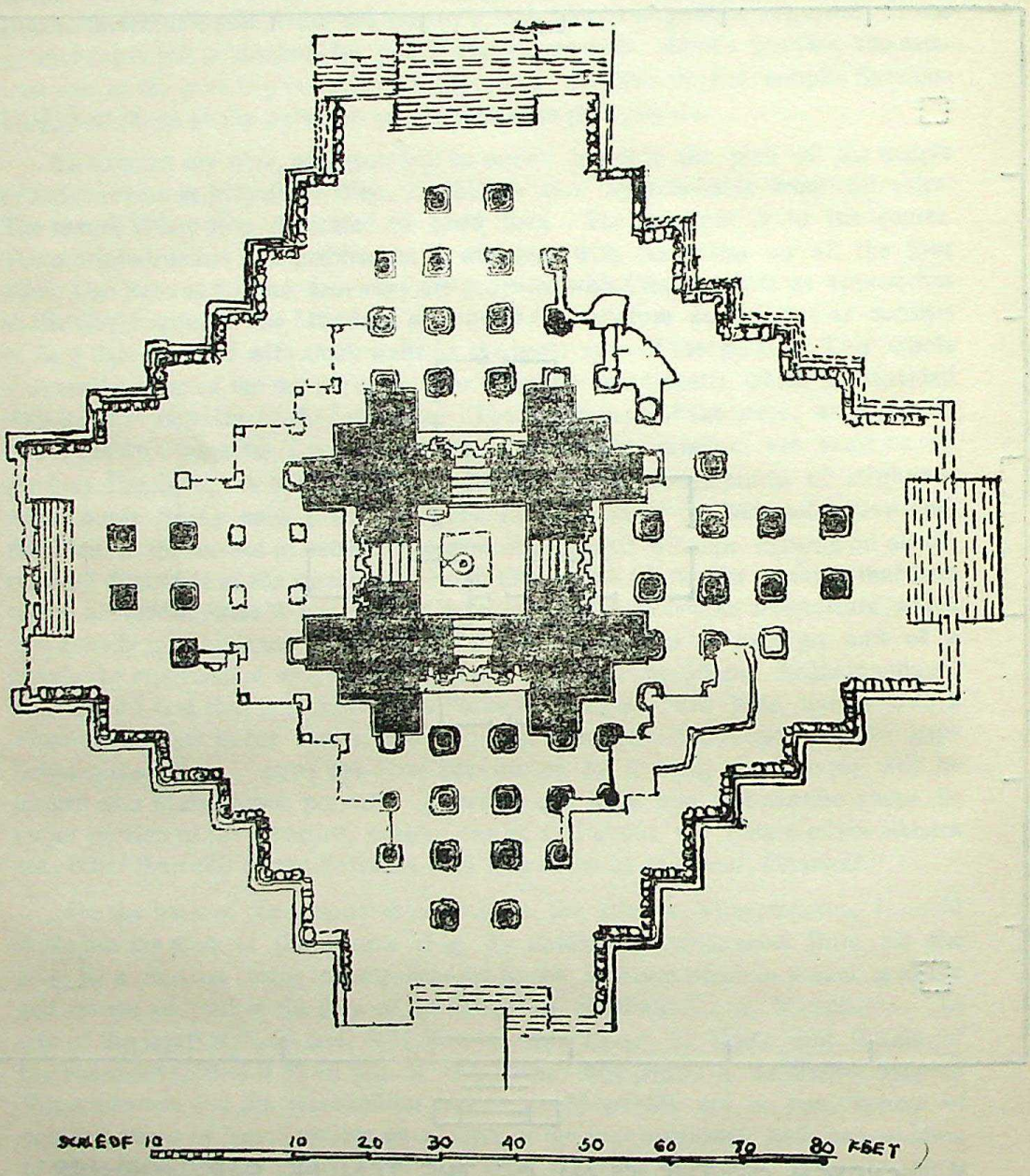

MĀNDHĀTĀ — Plan of Temple of Siddhanātha

Fig. 2

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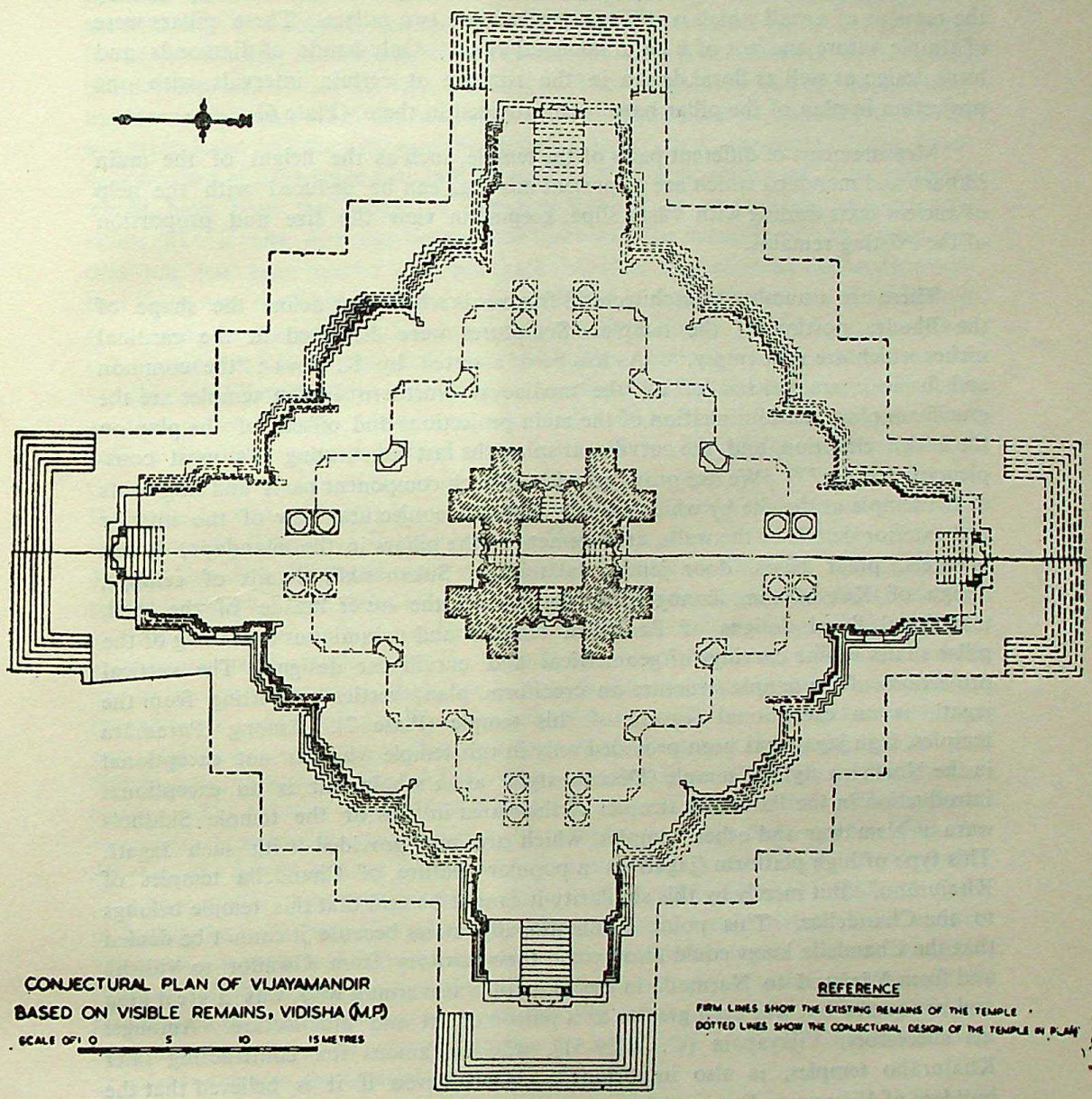

Fig. 3

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Another important feature is the offsets of the receding moulded pīthā in the plan of the temple (Plate 5). Secondly, six original pillars at both the rear corners of the mosque still exist in situ. The evidences of a wall partition between each set of pillars is there in the outer row of the pillars of the temple which are supported by the remains of a wall which is still existing between two pillars. These pillars were of simple nature and not of high ornamental value. Only bands of diamonds and lotus design as well as floral design in the triangle at certain intervals with one projection in plan of the pillar have been provided in them. (Plate 6)

Measurements of different parts of the temple, such as the height of the main śikhara and maṇḍapa which are at present missing, can be deduced with the help of ancient texts dealing with Vāstu ślipa, keeping in view the size and proportion of the existing remains.

There are a number of architectural fragments which may define the shape of the Bhadra portion of the temple. Sculptures were displayed in the cardinal niches which are now empty.[12] As has been asserted by K. Deva : "the common and basic characteristics of all the mediaeval Northern Indian temples are the cruciform plan, the continuation of the main projections and offsets of the plan on the entire elevation and the curvilinear spire, the last constituting it's most conspicuous feature."[13] We are provided with all such component parts and fragments of the temple at the site by which we may obtain a conjectural view of the interior and exterior details of the walls, arrangement of the pillars in the maṇḍapa, Bhūta brackets, pillar bases, door jambs, lalātbiṁba, Sukanāsikā, details of ceilings, design of Kakshāsana, iconographic designs on the outer facade of the wall, traditional floral designs of Paramāra temples and voluminous modelling of the pillar shafts in fine carvings of geometrical and curvilinear designs. The vertical projections of the temple structure on cruciform plan, vertically starting from the jagatī, is an exceptional feature of this temple (Plate 7). Among Paramāra temples, high jagatī has been provided only in this temple which is not exceptional in the Northern style of temple (Deccani style) as a whole but is an exceptional introduction in the Paramāra temples of their area in view or the temple Siddheśwara at Nemāwar and other temples which are not provided with such Jagatī. This type of high platform (jagatī) is a popular feature of Chandella temples of Khajurāho. But merely by this similarity it cannot be said that this temple belongs to the Chandellas. This point I intentionally stress because it cannot be denied that the Chandella kings could also extend their territory from Gwalior to Vidishā and from Vārāṇasī to Narmadā in the times of Yaśovarman who was a great king and conqueror but was even greater as a patron of art and architecture. Amongst his successors, Vijayapāla (*C.* 1029-51), who is famous for contributing later Khajurāho temples, is also important.[14] Hence, even if it is believed that the builders of Vijayamandir would have been influenced by Chandella art, then the fact that the nomination of the temple could have been connected with the name of Chandella King Vijayapāla will not be a great anomaly.

Now I would again invite attention of scholars to the question of location of the sanctum of the Vijayamandir as I anticipate that there may be a doubt that this

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temple is a Sarvatobhadra. This existence of the sanctum may be suggested in view of the fact that "Despite a basic homogeneity in essential aspects, the various regional styles followed their own course of evolution and developed local peculiarities and idioms according to the indigenous genius conditioned by their art traditions and political and cultural environs. The regional tendencies appeared in the 7th century, became established by the 9th and 10th centuries and attained full development during the 11th Century.[15] These tendencies can be noticed only by minute observations of the temple structure. However, it is specified that there is a steep slope and the nature of the ground is lower than the level of the foundation stone of the temple structure by which it is well evidenced that whatever would have been the nature of the structure it is completely missing now (Plate 8). If any one can believe that there was the sanctum of the temple and that too has been robbed off, then there should be less chances not to disbelieve that there were the flight of steps on this side also exactly similar to those which are existing on the eastern, southern and northern steps. If the hypothesis that this temple was a Sarvatobhadra is acceptable, then this will not be out of place to say that the Vijayamandira at Vidishā is a second Māndhātā of Madhya Pradesh as this temple, in my view, was also dedicated to Śiva. There are chances to believe that this temple night have been dedicated to Sūrya, for, an inscriptional fragment, discovered from the excavation on the southern side of the temple is in Devanāgirī script. It's text is under study and starts with "*Oṁ namah Sūryāyāt tarum taranim Panchāṇan Haravarakarana Harasrāya Duriya Sattavāham Hamvalu Karahi Suhadudu Sudim Sruka.*" (Plate 9). It appears that the text contains prayer to Sūrya. The script of another fragmentary inscriptions is similar to the inscriptions of Bhojashālā, a Paramāra temple of Saraswatī at Dhār. These inscriptions are also under study.[16] In one of the inscriptions, which is fixed in situ in the temple structure, there is reference to the sacrifice of various animals to the main deity of the temple. This also hints that the deity worshipped in the temple was Lord Śiva or a Śaivite goddess and none else. Amongst the goddesses of the Śaivite cult, the name of Charchikā[17] who is another form of Durgā, is worth mentioning. The name of this goddess is found on one of the pillars here. Under these circumstances it may be suggested that this temple was either dedicated to Śiva or Sūrya or the Śaivite goddess Charchikā. This also leads to doubt that there would have been miniature temples on the working level of pīṭha dedicated to different gods including the main deity Śiva whose temple would have been existing in the centre. Thus was formed a pañchāyatan type of temple shadowed under a single common śikhara. In this context, a monolithic Pañchāyatana type of miniature temple of Dantewada at Bhairamdeo site is worth noting. Other temples of the Deccani style consisting of poly-sanctums including the main deity as Śiva are also notable at Balasāne as also the Gondeśvara temple.[18]

Sculptural Art of Vijayamandira : The sculptures available at the site are of three types. The first is the group of the sculptures which were available in situ at the site. The second are the sculptures discovered from underground, as a result of excavation work. The third is the collection of the sculptures from the

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neighbouring areas. These sculptures are of Brāhmaṇical gods and goddesses comprising of parivāra devatās, pārṣva and āvaraṇa—devatās, Sura-sundarīs, nāyikās, apsarās, flying gandharvas and vidyādharas. Some of the erotic scenes, some heads of various gods and goddesses, the Makara mukha, as also River goddesses on door jambs along with fragments of various limbs of the human figures whose contours of the body are remarkable. These are worth mentioning. The ornamentation, minute carvings showing details of embroidery, designs of drapery, nails and rings carved in the fragmentary limbs, varieties of ornamental designs and dressing of hair locks, varieties of jaṭās, mukuṭas are all of high artistic value. Amongst the sculptures available at the site, the images of dancing Gaṇapatī, Naṭarāja Śiva, the Navagraha, Sapta Mātrakā and the Nava Durgā panels, the Kinnara, the flute players, the bearded king, the Makaramukha and the seated Goddess are all very attractive. All the sculptures belong to the Paramāra period *i.e.* 10th-11th centuries A.D.

Ganapatī : (Plate 10) Eight armed dancing Gaṇapatī has been carved finely in relief with his Vāhana mūṣaka sitting on a pedestal near his left foot. A karaṇḍa and jewelled ornament on his head, a diamond necklace, Nāga yajnopavītam on his body, a ratna jaṭita mekhalā and kaṭibandha around the waist, vanamālā hanging down below the knee, anklets in the legs, all are decorating the figure. Flying gandharva, with garlands in their hands at the top corners and a drummer in dynamic pose near the god's leg have been depicted beautifully.

Naṭarāja : (Plate 11) Four armed Śiva is seen dancing with his right leg raised near a ghaṭā in Lalita mode of dance. It is a glorification of nāṭya. The god has given a nice twist to his body. A trident is shown in his upper right hand. The image has been carved out in a niche which is separated by vertical pillars. It is further adorned by floral designs in bands. The whole of this depiction is made on an architectural component of the temple śikhara. A panel of Navadurgā is also existing in a niche of the temple which shows all the goddesses standing in tribhañga pose and each is separated from the other by vertical pillars.

Panel of Saptamāṭṛakā : (Plate 12) It is a part of a huge Sapta-Māṭṛakā panel. The image of seated Gaṇeśha is identifiable on the left of the panel. On the panel next to Gaṇeśha are the images of Chāmuṇḍā, Indrāṇī, Vārahī and Māheśhwarī, all seated in ardhaparyankāsana.

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1. Cunningham, A. Archaeological Survey of India (Reports), Vol. X, 1874-75 and 1876-77.
2. On the basis of the recent discoveries it can be said that this place was also known to the peoples of Neolithic/Chalcolithic time. In the times of Mauryas it was known as Besnagar and Vidishā. In the Gupta period the Udayagiri Caves, 5 Kms. away from Vidishā were the centre of attraction. Then in the mediaeval period too, this tract of land was known to the people. This region played a vital role in the history of India. It has contributed a lot of antiquity for the study of the cultural sphere by which we can say that this region has

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witnessed a remarkable efflorescence of sculptural and architectural arts during Chalcolithic times, during Mauryan, Śunga, Kushāṇa, Gupta with leading centres at Lohāngi hills, Beśnagar, Śānchī and Udayagirī hills. The remains of Bhagwata Temple (*C.* 4th-3rd centuries B.C.) at Khāmbābā near Heliodorus pillars is the evidence as one of the earliest temples of India of which only the plan is available, with the help of that plan, the elevation of a wooden temple can be conjectured. Next stage in the development of the temples can be seen in the Gupta temple known as Cave No. 1 at Udayagiri hills. This temple is partly built up and partly excavated. Another temple of the same period is temple No. 17 at Sānchī. Both these temples can be ascribed to 5th Cent. A.D., Contemporary to these temples the temple of Madhā Deori, Nachnā Kuthāra, Tegowā are also noticeable. The roofs of these temples are flat. Temple No. 45 shows the development of the Śikhara. These temples of Gupta period are important and constitute a land mark in the development of temple architecture, signifying the transition between the Gupta and the mediaeval temple styles. The building tradition of the temples was continued by the imperial Pratihāras and conveyed to other later dynasties.

3. Henry Cousens "*Mediaeval temples of Dakhan*" Page 84, where it has been stated that "with but few exceptions the ancient Hindu temples of the Dakhan belong as a class, to the style denominated by Fergusson. The northern or Indo-Aryan, which was practiced under the auspicious of the various dynasties that ruled over that part of the Country which extends from the borders of the Chalukyan and Dravidian districts through north Gujarata, Central India and Rajputana to United Provinces and Orissa, during the period from 6th-thirteenth or fourteenth centuries A.D.
4. Ray, H.C.—DHNI, Page 906.
   Bhilsan or Bhailasan is the name of town Bhilsā or Vidishā referred to by Alberuni in '*Alberuni's India*.' It has also been referred as Bhaillasvamin in other works.
5. *Ibid.*, Vol. II, p. 889.
6. Ray, H.C.—DHNI, p. 852.
7. A.R.A.S.I. 1921-22.
8. Fergusson, History of Indian and Eastern Architecture, Vol. II, pp. 68-69.
9. The excavations were conducted by the author in 1971-72-73 as per the instruction of the then Superintending Archaeologist, Archaeological Survey of India, Central Circle, Bhopal.
10. Kramrisch, Stella, The Hindu temple, Vol. II, p. 418.
11. Kramrisch, Stella, The Hindu temple, Vol. I, p. 158.
12. One beautiful dancing Gaṇeśa in standing pose exactly similar to the size of the empty niche on the south-east corner was found from excavations of 1971. It was found buried upside down very close to the jagati.
13. Deva, K. Temples of North India, p. 5.
14. Deva, K. The temples of Khajuraho is Cental India, AI, No. 15, pp. 44-45.
15. Deva, K. Temples of North India, p. 5.
16. The estampages of all inscriptions have been sent to the Chief Epigraphist, Epigraphical Branch, Mysore for study. When these are deciphered, more information about the temple will be brought to our knowledge.
17. नासिकायां सुगन्धा च उत्तरोष्ठे च चर्चिका ।
    अधरे चामृत कला जिह्वायां च सरस्वतो ।। २४ ।। दुगसिप्तशती :
18. Cousens, Herney. Mediaeval Temples of the Dakhan.

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BILKESHWAR MAHĀDEVO TEMPLE, BILPANK

S.K. SINHA

The temple is situated in the heart of the village Bilpank in Ratlam District of Madhya Pradesh. It is a panchāyatan type of temple. A few years ago, while digging the foundation of a house in the compound of the temple, the local villagers found an inscription, the news of the discovery of which was published in the Hindi daily "*Nai Dunia*" dated 17th June 1964. The same daily reported on 23rd December, 1964 that Dr. V.S. Wakankar and Prof. B. Venkatachalam had deciphered the inscription. The inscription has now been fixed in the antarāla of the temple. According to the inscription, king Jaya Siṁha Siddharāja of Gujarat restored the Virupākṣa temple in Samvat 1198. Some repairs of this temple were also carried out by the Sailana Darbar (A.S.I.R. 1929-30, p. 54). D.R. Patil in his Descriptive and Classified List of Archaeological Monuments in Madhya Bharat has plotted a monument datable between A.D. 700 and 1300 at Bilpank in the map attached to the list, but the monument does not find mention in the text. I have not been able to locate references pertaining to this temple in the available literature.

No legend connected with the temple is current amongst the villagers. The only clue that they can offer is "that one day it flew into the village" when and from where, nobody knows.

The temple as it stands today, consists of a square sanctum, *antarāla*, *maṇḍapa* and an entrance. The sanctum measures 5.25 mts. each side. At the centre of the sanctum is a brass *yoṇīpaṭṭa*, which was fixed here about 50 years ago. The liṅga is broken. Around the liṅga are four free-standing pillars, while four pilasters are in the four corners of the sanctum. There are delicately carved bracket figures in the southern wall of the sanctum, while two small images, in brackets, are in the eastern wall on either side of the entrance. Three loose sculptures, two of them identifiable as Ganeśa and Umā-Maheśvara are lying along the western wall. The ceiling from inside is in the form of recessed tiers, which has a space for six bracket figures. All these six figures are missing. A flight of steps, three in all, leads upwards from the sanctum to the antarāla which is 5.25 mts. wide and 1.6 mt. deep. On the roof of the antarāla are carved panels, showing Umā-Maheśvara, Brahmā with his consort, Viṣṇu with his consort, Ardhanarīśvara Śiva and other images. The antarāla opens into a big maṇḍapa which has twenty-two free-standing beautifully carved pillars. On the eastern, northern and southern sides, above the Kakṣāsana slab are another twenty-four pillars.

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The maṇḍapa has lateral projections on the northern and southern sides. Except for a few, all the pillars of the maṇḍapa are beautifully carved. Their bases are hexagonal. Of all these pillars, the one in the north-eastern corner on the Kakṣāpana slab is quite interesting. It has an inverted lotus on top of which is, what appears to be a 'trīratna' symbol in between two geese. On the basis of the sculptural features, the pillar seems to be of the Śuṅga period. There is no other example of any similar type of temple, which has, sixty-two pillars and pilasters. The pillar, has apparently been re-used. In the centre of the maṇḍapa is the seated figure of Nandī, the vehicle of Lord Śiva. The roof in the central part of the maṇḍapa is also in the shape of an recessed tiers. The dome has place for sixteen bracket figures of which fifteen are still intact. These beautifully carved figures are of male and female musicians and dancers. These figures, though in an excellent state of preservation, have been painted by the villagers in different colours. The overall dimensions of the maṇḍapa are 11.75 m.×11.75 m.

The entrance to the temple is from the east through a passage flanked by several columns. The opening is about a metre wide. In recent times, a stone slab has been put over the doorway, thus, reducing its height. On the outer wall, the maṇḍapa, with one exception, is practically devoid of sculptures. This exception is an image of standing Sūrya, having two standing females on either side. The other carvings on the Kakṣāsana show ghaṭa—pallava design.

The sanctum from the outside, looks quite disproportionate to the entire temple. On the southern side of the exterior of the sanctum is the image of standing Sūrya, below whome is the image of Ganeśa. Both of them are in a niche and have been re-used. At the back of the temple, *i.e.* on the western side, is the image of standing Śiva. There is no image on the northern wall. An image of Chāmuṇḍā is lying near the entrance of the temple and possibly it was fixed on the northern wall when the temple was restored in Saṁvat 1198.

The roof of the sanctum is in the form of a stepped pyramidical śikhara which is surmounted by an āmalaka and kalaśa. The Kalaśa was established a few years back. In front of the śikhara, over the roof, is an arched screen.

A dome surmounts the roof of the maṇḍapa. This dome has small arched niches. Like the śikhara of the sanctum, this dome also has an arched screen in front of it. The entire roof over the maṇḍapa has been re-laid thereby raising its level. The exterior of the maṇḍapa, all along has broad sloping eaves.

The sanctum is out of proportion and looks small and dwarfish, when compared to the elaborate size of the maṇḍapa. The sanctum has a total width of a little over 7 metres compared to the total width of the maṇḍapa which is 18.50 m.

Around the sanctum is a platform, about 2 m. high, which has projections on it's lateral sides giving the appearance of a Pancharatha plan. It is approachable by two flights of steps.

Around the temple are four small shrines on four corners. These temples are roughty of the same size and consist of a square shrine 2×2 m. (inner dimensions)

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which is approached by three steps from the maṇḍapa having an inner dimension of 3×2 metres. These small shrines have some beautiful carved images on their exteriors.

All these four shrines have three projections on the outer of their lateral sides. The two temples in the western wing have arched screens in front of their śikharas, like those in the main temple.

The area of the temple, it seems, was surrounded by a stone wall, traces of which are still visible at some places. The entire area of the floor of the temple, it is said, was paved with stone slabs but this floor is burried at present.

On the basis of the evidence, available at the site, two phases of the Paramāra temple at Bilpank can be conveniently reconstructed.

The Paramāra temple of the First Phase

The temple of this phase it seems was 30 m. long (E.W.) and 18.50 m. wide (N.S.). On plan, it consisted of a Panchratha sanctum, outer measurements being 15.50 m. × 15.50 m. an antarāla, a pillared maṇḍapa with lateral projections (the maṇḍapa still exists to some extent) and an entrance passage. The existing platform around the present sanctum was the outer limit of the original sanctum. The projections on the rathas were carried into the śikhara.

Giving the temple a life span of about one hundred years before it's restoration in Saṁvat 1198, by Jai Singh Siddharāja of Gujarat, it can well be conjectured that the temple was completed around A.D. 1045, a date which may well coincide with the reign of the great Paramāra ruler Bhoja.

The Temple after restoration (Phase II)

It appears that except the Maṇḍapa, the entire temple had collapsed and in Saṁvat 1198, Jai Singh Siddharāja of Gujarat, as the inscription says, restored it. The sanctum was reduced to its present dimensions and surmounted by a stepped pyramidical śikhara.

It is also likely that at this time stepped pyramidical śikharas were added at it's four corners to give the temple the shape of a Panchāyatan temple.

The mediaeval features visible in the temple today were added at still a later date.

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SOME PARAMĀRA SCULPTURES FROM THE EAST NIMĀR DISTRICT

K.K. SHAH

Architectural ruins and sculptural remains scattered over the length and breadth of East Nimār district are yet to attract the attention of scholars in order to acquire their due place in the art-history of the region. Not that their existence is altogether unknown to the Department of Archaeology or educated elite of the district, only their apathy and indifference towards devising and adopting the ways and means of safeguarding this invaluable art-treasure is a matter of great concern. The present paper is aimed, at recording the beauty, appeal and iconography of some of these sculptures with a view to inviting the attention of those who would like to preserve and protect this golden page of the art-history of the region.

Epigraphic evidence, already discovered and studied, and available from a number of places in the district, leaves us in little doubt that the whole of the art-treasure of the East Nimar District belongs to the Paramāra times. Needing mention here are the inscriptions of Jayasiṁha Deva (A.D. 1055-60), a successor of Bhoja, from Māndhātā and of Devapāla Deva (A.D. 1218-1232) from Harsud and Māndhātā recording the raising of temples and digging of tanks. Two copper-plate inscriptions available from Māndhātā belong to the time of Jayavarman being dated in the year 1261 A.D. and 1274 A.D. As a matter of fact, the District Gazetteer of East Nimar clearly mentions that the Paramāras ruled over the district from the 9th to the 13th century A.D.[1]

The relics and remains of Omkār-Māndhātā, a famous Śaiva-centre of India have already been studied thoroughly, and so, I would not touch them here, reserving this paper for some less fortunate icons that would have easily obtained a pride of place in any museum but are starving at present for even a glance from the casual passers-by.

Prominent among these are two beautiful representations of Viṣṇu from Harsud, now lying studded into the brick-wall of Saraswati Kund, a shallow and muddy baoli, situated on the bank of an equally shallow and muddy nullah. Located at a distance of 1½ kms. north-east of railway station, the *kund* is shrouded behind a cluster of trees and is used as a picnic spot by the citizens, who have hardly any interest in these specimens of ancient Indian art. One of these represents Viṣṇu in Nārāyaṇa form and the other, perhaps, in his Śrīdhara form, if we adopt

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the scheme of showing objects in his hands as the basis of identification which is available from Rūpamaṇḍana.

Standing Samabhaṅga on a pancaratha pedestal and accompanied by a Śaṅkhapuruṣa on the right and a cakrapuruṣa on the left, Viṣṇu (Plate 1) in his Nārāyaṇa aspect is heavily ornamented with a kirīṭa-mukuṭa, circular kuṇḍalas, mālā, graiveyaka, vanamālā, yajñopavīta, bracelets, armlets and anklets. It appears that the divine and delicate body of the deity is over-burdened with earthly embellishments that are hardly needed to enhance his otherwise beautiful form and features. The medium of stone has melted into the living flesh to which the artist has imparted beautiful contours and fascinating form. Leaving now the artistic aspect we come to the iconographic one. The attributes held by the deity aid us in identifying the icon as representing Viṣṇu in his Nārāyaṇa form out of his 24 forms described in various Purāṇas. Holding śaṅkha in lower right, padma in upper right, gadā in upper left and cakra in lower left hands, the deity perfectly answers to the description of Nārāyaṇa as given in Rūpamaṇḍana.[1] The icon measures 70 cms. in height and 40 cms. in width.

Equally interesting, alluring and artistic is another icon of Viṣṇu. (Plate 2) posing, as it does, a problem for the scholars of iconography. Here also the Lord stands samabhaṅga on a trī-ratha pedestal, ornamented heavily as in the other icon. The four-armed deity bears a mālā and cakra in lower right and left hands respectively whereas the attributes of the corresponding upper hands are gadā and śaṅkha. We fail to understand why he is crowned by a karaṇḍa mukuṭa instead of the usual kirīṭa and holds a mālā instead of padma—the fourth invariable attribute missing here. Our confusion is worse confounded when we see the Padma-puruṣa standing to the right of the Lord and the śaṅkha puruṣa to his left. The presence of padma-puruṣa just below his right hand is significant. It clearly indicates that the artist intended to include padma as the fourth indispensable attribute of the Lord, and, taking this into consideration, the icon appears to represent Śrīdhara form of Viṣṇu as per the scheme of objects described by Rūpamaṇḍana.[3]

Nevertheless, his wearing of karaṇḍa mukuṭa and holding of mālā remains puzzling as ever. Almost all extant iconographic texts prescribe kirīṭa mukuṭa for Viṣṇu. Bṛhatsaṁhitā[4] speaks of Viṣṇu as 'kirīṭadhārī' meaning the wearer of kirīṭa. So also do purāṇas[5] who call him 'kirīṭina'. Śrīmadbhāgavata[6] describes two types of crowns—(1) Kirīṭa and (2) Mahākirīṭa. The writer of Mānasāra[7] is more categorical in his statement and affirms that only Viṣṇu among the gods wears a kirīṭa. Likewise, only a cakravarti king among men is worthy of wearing it. Thus we find that almost all śāstric injunctions prescribe kirīṭa-mukuṭa for Viṣṇu and not the karaṇḍa mukuṭa which adorns the heads of lesser deities. In the present state of our knowledge, it is difficult to explain why the artist disregarded scriptural directions. Of interest, here, is the fact to note that the āyudha-puruṣas, that flank him on either side, have also been crowned by Karaṇḍa-mukuṭas.

The bearing of mālā by him in the lower right hand also renders the image as rare one. Dr. Indumatai Mishra[8] has studied in detail the scriptural injunctions regarding the attributes to be held by Viṣṇu, but, nowhere, she has come across a

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description where mālā happens to be the fourth attribute alongwith śaṅkha, cakra and gadā. None of the Vaiṣṇava purāṇas contains the scheme of attributes as illustrated by the image. Viṣṇu Purāṇa[9] does mention of a two armed image of the Lord when he holds an aksamālā in one of his hands, but it also enjoins that in such image the god is devoid of all ornaments and attributes. In the absence of textual explanation we may presume that the image was carved in illustration of a vaiṣṇava myth and a correct correlation between the two is yet to be established.

Yet another remarkable image from Harsud is included in the collection of Shri Ram Gopal Sharma, a resident of the town and proprietor of 'Sharma Restaurant,' who has exerted and spent a lot in collecting and conserving the archaeological wealth of the tehsil, sparing no pains in publicising them in newspapers and missing no opportunity to organise an exhibition for attracting the attention of visiting dignitaries. The sculpture depicts a beautiful goddess (Plate 3) sitting in padmāsana postụre. Ornamented with a kirīṭa, kuṇḍalas, graiveyaka, hāra, armlets, bracelets, and anklets she has ideal physical proportions remarkably illustrated in her round breasts and slender waist and expressive eyes. The half-oval shaped halo behind her head enhances the beauty of the face, providing, as it were, a rare contrast between the divine calm on her face and dazzling brilliance of the star behind it. Endowed with two arms, her right hand is shown varada whereas with left hand she is seen counting beads. On either side of her a broad square pilaster has been crowned by a niche containing a lalitāsana goddess, who appear to be holding lotuses.

The icon is, indeed, a rare specimen of Indian art and will certainly evoke genuine appreciation from the lovers of art. But for scholars of iconography it poseș as puzzling a problem as the one we have just described and discussed. Sharma says that when Dr. Vakankar visited Harsud and saw the icon, he identified it as that of Annapūrṇā. Unfortunately I have not been able to find the iconographic description of Annapūrṇā as available from the ancient texts and cannot either agree or disagree with him. But, to my mind, the goddess appears to be Gaurī doing penances at Cape Comorin and waiting to be wedded to Lord Śiva, whose name she is counting with the help of beads. Of course, the icon does not illustrate any of the available scriptural description of the goddess and so this may be accepted as tentative hypothesis.

Of equal interest and importance, is another sculpture from Khandwa, lying unnoticed and unstudied in a corner of an unpretentious temple, located on the Khandwa-Indore road beside a shallow tank—known locally as Bheru tank. The temple is also known as Bheru Bābā Mandir. Curious, as it may seem, the presiding deity enshrined in the sanctum is in the form of small round stones destitute of any carving, whereas the beautiful Maheśamūrti (Plate 4 & 4a) which must have occupied the garbhagṛha of an ancient temple that is no more at the site, has been discarded in a corner out-side the sanctum and hardly evokes veneration and worship from the non-chalant devotees. On second thoughts, however, it dawned on me that this indifferent attitude to the icon is definitely to our

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advantage, saving, as it does, the icon from besmearing of sindūr, thereby disfiguring and destroying the beauty of the Lord. Unwittingly, thus, an admirable piece of art has been rescued from being cast into oblivion.

Only the heads survive adorned by jaṭāmukuṭa and a mālā. The artistic aspect of the icon is as much important as iconographic one. In the central face, the Lord has been shown in his benign aspect and his broad face, mysterious smile, large eyes and divine calm all together support our conclusion. The right face is unmistakably that of his terrible aspect wherein the artist has shown gaping mouth, protruding eyes and indignant expression. The left face represents śakti. The face is comparatively small and the depiction of eyes and eye-brows allows us to conclude that the artist intended it to be a female face. Words can not do justice to the spiritual expression shown in the central face and thus the icon deserves to rank as rare among the Paramāra Sculptures of the district. Much ink has already been spilt in identifying the world-famous Maheśamūrti of Elephanta, and yet, the matter is not finally settled. But as regards this Khandwa icon, there should not be any hesitation in taking it to be a Maheśamūrti—a combined representation of Śiva and Śakti. A small copy of the same icon lying nearby and showing god in his terrific aspect (Plate 4b) supports us is our conclusion.

The next item of this paper is a square base (Plate 5) belonging to an ancient temple, now lying uncared for at Suraj-kund, located to the east of Khandwa town in the civil lines area near the M.P.S.R.T. Depot. Measuring 36 cms. in height and 56 cms. in sides, the base has one bhadra projection in each of the faces which allowed the artist to create three shallow niches in every face. Each one of these niches contains an icon of god Sūrya who has been depicted standing samabhaṅga and holding lotuses in both of his hands. The deity is adorned with a crown, kuṇḍalas, vanamālā, yajñopavīta, and a girdle. All the icons of Sūrya are identical in representation. The carving of 12 icons of Sūrya in one pillar-base indicates that the artist wanted to exemplify the conception of Dvādaśāditya, and, here lies the importance of this sculpture. Nowhere in central India such sculpture has been found and it attests the existence of a Sun-temple at Khandwa, of which, this solitary evidence survives mutely manifesting the loss that the lovers of art have sustained at the hands of Time.

Studded into the wall of the same kund and wantonly overgrown with wild grass is a beautiful sculpture representing the Rāvaṇānugraha mūrti of Śiva (Plate 6) Measuring 92 cms. in height and 63 cms. in breadth, the icon shows on the pedestal, the four-armed demon endowed with three heads and endeavouring to lift the mountain-abode of Śiva. He is flanked by two figures on either side. Lord Śiva is seated lalitāsana with his left leg folded and the right hanging below. Endowed with four arms, the god is adorned with a jaṭāmukuṭa, graiveyaka, kuṇḍalas, hāra and vanamālā holding his usual attributes. The goddess bears a mirror and an indistinct object in her hands. Her hairs are shown finely groomed into a juḍā. Curiously enough, one hand of the goddess is shown in the Śiraścakra. Gaṇesa seated sukhāsana has been depicted to the right of the god and Kumāra riding his mount peacock is seen to his left. His mount Nandī and devotee Bhṛṅgī are also

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present. Above in corners Brahmā and Viṣṇu find place. The former is four-armed holding a kamaṇḍala and mālā in two of them whereas the latter has śaṅkha, cakra and gadā in three of his hands and the remaining is varad-hasta. The whole composition has a unique appeal and charm which bespeaks very highly of the attainments of the artist of Nimar.

Kolādit is a village of high antiquity as is evident from the remains and ruins of a Śiva temple built on the borders of a tank to the west of the village. In the mahāmandapa of this temple is lying an interesting image of Gaṇeśa (Plate 7) that deserves to be included in this paper. Seated rājalilāsana, the front left hand of the six-armed god is shown gajahasta which is characteristic of his dancing pose. The middle and the upper left hands carry modakas and lotus respectively. In the right hands he holds a dagger, a paraśu and the third perhaps is kaṭaka-hasta ornamented with a small crown, anklets, bracelets and armlets, the god wears a sarpa-yajñopavīta. Below his folded leg has been shown a man playing on a mṛdaṅga. The presence of this man and the gajahasta posture of one of the hands indicate that the artist intended to show him in dancing pose but changed his mind later on. Another interesting feature of the icon is that behind left leg of the deity, his mount mouse is seen eating a modaka. This massive icon measures 83 cms. in height and 48 cms. in breadth.

The paper has aimed at nothing more than inviting the attention of scholars to the rich heritage of Indian art scattered over a number of sites waiting still to be explored, enumerated and investigated about. It is high time we took steps to preserve and protect it which otherwise is sure to fall victim to vandalism and nefarious design of Nature.

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THE ART OF THE COINAGE UNDER THE PARAMĀRAS

S. K. BHATT

For a true grasp of the Science of History, inter-disciplinary study of various branches of history is needed. There are, however, a few branches of history where this approach has not yet received due attention. One of them is Numismatics; specially, the study of the art of coinage. Such a study needs an eye of a art historian as well as of a numismat, for, coins are not only the records of contemporary history but also the objects of art. They reflect the trends in contemporary art. Keeping this in view, an attempt is being made here to study the art of coinage of the Paramāras.[1]

The perfection or fineness in execution of a coin generally depended not only on the fineness of metal *i.e.* gold and silver but also to a great extend, on the skill of the artist, who is equally influenced by the artistic activities of his age. Take for example the coins of the Greeks and Indo-Greeks where we find a close relationship between the sculpture and the coin, specially a sense of proportion in form of deity on the coinage. Similarly take the coins of Central India issued during 10th, 11th and 12th centuary A.D. One can attempt to visualise a ressemblance between the coins and sculpture and paintings carved by the artist. The coins of the Kalchuris, the Chandellas and the Paramāras, they all in general, have been influenced by the artistic trends with minor differences in the style of execution of deity and legend. This minor difference in the style of execution of deity may be due to regional or geographical factors.

The affluance of materialistic life in Mālwā in the 10th, 11th and 12th cent. has been very well reflected in the art and architecture of the region where the element of nudity has given full expression by carving images of sexual poses. The details about the dress and other garments as found in the Kushāna and the Gupta period, are normally absent in the iconographical data, as if the draperry has been more or less dropped from the architecture. In place of these features, more emphasis has been laid on muscles and anotomical details with a sense of movement indicated in their limbs in a very provocative, rather erotic poses. These features have been reflected, to some extent, in the coinage of the period under review.

The coins of the Paramāras can be classified into two major groups – the *lakshmī type* and *other than lakshmī type.* Tke lakshmī type can be further classified into three sub-groups—(*i*) earlier crude lakshmī type with broader flan,

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(*ii*) finely executed figure of lakshmī and, (*iii*) the liner form of lakshmī on small coins.

The coins of Udayāditya blong to the first catagory where coins in gold, silver and copper bear the figure of lakshmī in a very crude form.[2] The coins of Naravarman in gold and silver fall into the second category where the figure of lakshmī has been finely engraved by the die-cutter and resemble those of Gangeya Deva type.[3] The liner form of lakshmī is represented in the coins of Jaydeva and Arjundeva. The details on the reverse of the first and second category are as under :

Inside a circle of dots, the well-proportioned frontal pose of four-armed lakshmī, nimbate, sitting cross-legged in *Vishwa-padmassan* pose with lotuses in her two upper hands, *prabhāmandap*, ear-rings, a neckless and *urmala* (thigh ornament), the details and the oval-shaped face of lakshmī left mostly unfinished. The heavy breasts and elongated abdomen, which may imply *Kubers'* influence.

With these features, the goddess lakshmī on the coins of the Paramāras resemble those of the figure of Gajalakshmī found out at Hingalajgarh and preserved at the Central Museum, Indore.[4] The third sub-variety has been represented on the coins of Jayavarmadeva, where the die of the coin being bigger than the flan, the figure as Gajalakshmī rather cut on the coins.[5]

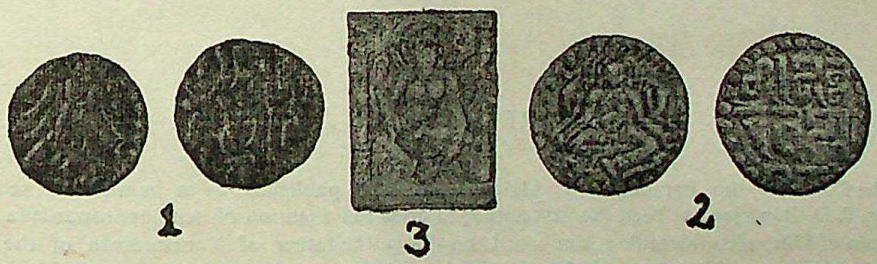

Plate 1 : 1. Coin of Udayāditya
2. Coin of Naravarman.
3. Gajalaksmi in the Indore Museum.

Now we come to the non-lakshmī type, generally called Gaddiya coins. They can be further classified into three subgroups : (*i*) silver and copper coins with a crude figure of a ruler on the obverse and designs generally identified as fire-alter on the reverse, (*ii*) silver and copper coins with legend ॐ ॐकार and श्री ॐकार on the reverse with traces of fire-alter symbol, and (*iii*) the figure of horse and soldier on the reverse of silver and copper coins.[6]

The comperative study of the epigraphical data and numismatic data of the Paramāras reveals a close ressemblence in the art of calligraphy. The style of the legend on these coins ressemble the letters of the copper plate of Naravarman the

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Paramāra ruler. When we study the horse and rider type coins, it appears that the die-cutters in the Paramāra mints were perhaps aware of the developments in contemporary School of Art. At the same time they seem to have been fully aware with the idea of *digvijaya* and military conquest of the Paramāra rulers. In the temple of Ballāleshwar at Un and the cave paintings of Mālwā of Paramāra period, we find number of war scence with horse and their rider with a sword in their hands.[7] Can we find the reflection of all these ideas and activities on the horse and rider type of the Paramāra coin ? Does not the legend ॐ ॐकार and श्री ॐकार reflect the religious belief of the ruling classes and the ruled ?

The present study may appear only as suggestive one, for, it is based on an observation of a limited number of numismatic data, *i.e.* two gold coins of Udayāditya, one silver and two copper coins of the same ruler, three gold coins and one silver coin of Naravarman, one silver coin of Naravarman, one silver coin of Jayavarmadeva and one silver coin of Arjundeva and a few silver and copper Gaddiya coins. A big hoard of horse and ridder type (near about 300 coins), recently found at Indore is under study. Its detailed study may add more results in this aspect.

The perfect study of the art of the Coinage of the Paramīras is fully dependent on the access of the scholars to different hoards and collections preserved at Government as well as private cabinets. It is easy to approach a private collector and have an access to his collection, but very difficult, rather impossible to find an access to the hoards lying in government museums of our country.

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1. The Coins of the Paramāras of Mālwā have been published by a number of scholars. Dr. R.D. Benerjee has been the first author to draw the attention of scholors towards a Gold Coin of Udayadeo, identifing him with Udayāditya, the father of Naravaraman of the Paramāra dynasty of Mālwā; *N.S.* XXXIII, article no. 203. Dr. V.V. Mirashi has however doubted the attribution of Udayadeo to Udayāditya of the Paramāra dynasty of Mālwā. Following Dr. V.V. Mirashi, Dr. P. Bhatia had drawn a far fatched conclusion that not a single coin has been noticed so far which can conclusively be attributed to the Paramāra rulers of Mālwā. Shri Rejendra Kumar Sethi of Indore has published a gold coin of Naravarman. The author has recently noticed two more coins of this dynasty; one of them is a gold coin of Naravarman and the other base gold coin of Udayāditya. Besides, two silver and one copper coins of Udayāditya have also been noticed at Indore. (Data under publication in the Journal of Academy of Indian Numismatics and Sigillography.)
2. Plate-coin no. 1.
3. Plate-coin no. 2.
4. Plate-figure no. 3.
5. Coin preserved at Central Museum, Indore.
6. Mr.C. Krishna has attributed these coins to the Paramāras of Mālwā; *J.N.S.I.* Vol. XXV, Pt. I, pp. 36-37 and also p. 38, Pl. 1-5 to 16. Dr. H. V. Trivedi is inclined to suggest that they are the temple tokens issued from Omkareshwer, Mandhata, *J.N.S.I.*, Vol. VIII, Pt. I, p. 71.

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7. Diskalkar has attributed these coins to Rāshṭrakūṭa King Dhruvarāja and his powerful son Govinda III (*J.N.S.I.*, VIII, p. 70). Dr. S.S. Altekar has also supported Diskalkrar's attribution on the plea that Govinda III was reknowned as a famous horsemen. Only by being a powerful horsemen, if these coins are to be attributed to the Rāshṭrakūṭas than one should not forget the fact that the Paramāras of the Mālwā were equally powerful ruler and also good horsemen. They had given the crushing defeat to the Rāshtrakūṭas plundering their *Lakshmi*. As these coins are also found in hoards in Mālwā region specially at Ujjain and Nimar, we can take them as issued by the Paramāras for they ressemble in weight and size the *Omkar Gaddiya* found in Mālwā region. A hoard of 300 coins recently seen at Indore is under study and it may add more information in this regard.

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SOME NOTABLE PARAMĀRA SCULPTURES OF BIRLA MUSEUM, BHOPAL

MRS. M. RAO

The Parmāra kings who ruled over the extensive territories of Mālwā and in its adjoining parts in the later part of the early Medieval period were great builders. Their achievements in the field of art and architecture were as distinguished as in the domain of literature.

Examples of Paramīra art can be seen at Udayapur, Vidisha, Ujjain, Dhar, Bodoh-Pathari, Bhojpur, Ashapuri, Hinglajgarh and a few other sites of the M.P.

Sculptures collected in Birla Museum, Bhopal, from Ashapuri, Distt. Raisen and Hinglajgarh, district Mandsaur are described here.

CHATURBHUJA VISNU

Provenance	:	Ashapuri, Dist. Raisen
Period	:	10th Cent. A.D.
Material	:	Dark Brown sandstone
Measurement	:	109 × 66 cms.

Viṣṇu stands straight in *Samapāda sthānaka* posture on a lotus seat. He holds in his upper right and left hands *śaṅkha* and *cakra* respectively. In the lower right hand he holds a rosary. The lower left hand is broken at elbow. He wears *Kirīṭa mukuṭa* studded with precious stones, a series of necklaces, thick sacred thread of pearls curving down from the shoulder and mingling with the *upavīta*. A highly decorated pearl girdle is in the waist. The *vaijayantīmālā* reaches below the knees. The *Śrivastsa* symbol is profusely marked in the middle of the chest.

Around the deity are carved the *daśāvatāra* and the *parivāra devatās*. Viṣṇu is flanked by Brahmā and Śiva on his right and left respectively. Over Viṣṇu's crown a figure is shown in meditative posture with two hands resting on his lap. Four-handed Brahmā holds sacrificial spoon, the Veda and pot. The lower right hand is in *abhaya mudrā*.

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On each side of Viṣṇu's feet are shown three figures, one behind the other. The Śaṅkha-puruṣa and Cakra-puruṣa in dwarfish forms are shown on his right and left respectively. Next to them on one side is Garuḍa in human form carrying an unsheathed sword. On the other side is Lakṣmī—consort of Viṣṇu. There are two incarnations of Viṣṇu shown here. One is Paraśurāma with his battle axe and the other is Rāma with his bow. Below the standing figures, on the lowermost register of the slab are carved six worshippers is *añjali mudrā*. Right under Viṣṇu's feet is the goddess Earth flanked by two personified serpents with snake-hoods over their heads. The top of the stele shows six incarnations of Viṣṇu, namely tortoise, fish, man-lion, Balarāma Varāha and Vāmana.

Buddha and Kalki are shown midway on the right and left of Viṣṇu.

The sculpture is an amalgam of ambivalent and meditative character. The arrangement of ten incarnations is rather unusual. The figure of fish is shown carrying on his back four human figures is noteworthy.

The sculpture is carved during the peak period of Mālwā art in 10th Cent. A.D. (*Pl. 1*).

TORSO OF VIṢṆU

Provenance	:	Ashapuri, Dist. Raisen
Period	:	9-10th Cent. A.D.
Material	:	Dark brown sandstone
Measurement	:	72×50 cms.

This beautiful image of lord Viṣṇu is damaged badly. All the four hands of the god are missing. The god wears usual ornaments artistically carved and tastefully displayed namely *Kiriṭa mukuṭa*, *Kanthi sutra*, *hāra yajñopavīta*, highly ornamented *vanamālā*, waist girdle and armlets. The auspicious *śrīvatsa* mark adorns his chest.

The half-open eyes, nicely carved eyebrows and modelling of the face are exquisite. Words cannot do justice to the spiritual expression shown on the face of the deity and thus the icon deserves to rank as one of the best among the Paramāra sculptures of the district. (*Pl. 2*).

UMĀ-MAHEŚVARA

Provenance	:	Ashapuri, Dist. Raisen
Period	:	10th Cent. A.D.
Material	:	Red sandstone
Measurement	:	79×57 cms.

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This image is an outstanding specimen. Śiva is shown seated in *lalitāsna* with Umā on a plain pedestal. Umā is seated on the left thigh of Śiva facing her consort. The features are highly artistic particularly the way in which Umā is shown seated. The elastic body and the form of depicting the various limbs is simply remarkable. Śiva is shown in *jaṭā mukuṭa* holding trident in his upper right and snake in the upper left hand. The lower left hand is in *āliṅgana*, and the lower right is shown in *abhaya*. The latter hand is partly broken. The figure of Umā is two handed. Her right hand is placed on the shoulder of Śiva from behind. She is holding a *darpana* in the left hand placing it just behind her elaborate head-gear.

The god is wearing *patra-kuṇḍalas*, armlets, wristlets, necklace, girdle and *yajñopavita*. The goddess wears *patra-kuṇḍalas*, *Kaṇṭhi-hāra*, beaded garland, armlets, bracelets and *mekhalā*. She also wears a *sāri* shown with many folds and an *uttarīya*.

A *prabha-maṇḍala* has been shown behind the deities. It is decorated with lotus petals. On either side of the couple is shown the figure of Brahmā on the left top corner and Viṣṇu on the right, both shown seated in *lalitāsana* on a lotus pedestal. The *Vidyādhara* couple is also shown floating admidst the clouds on either side on the top, holding a *kirīta-mukuṭa* to encrown the two deities. It is a special feature of the sculpture which is rarely found in the early mediaeval art.

There is a small figure of Gaṇeśa holding a long lance in his right hand. On the other side is the figure of Kārttikeya riding on a peacock holding a *śakti* in his left hand. Below the figures of Gaṇeśa and Karttikeya is shown the figure of a standing *Gaṇa* on either side, the left one holds a *khaṭvāṅga* in his left hand and the right one holding a spear in his left hand. Below is shown the figure of bull and lion as the *vāhana* of Śiva and Umā respectively. In between the *vāhanas* is depicted the figure of Bhṛiṅgī in dancing pose.

Although the image is in conventional form, it is superb in the artistic delienation. The eternal expression on the faces of Umā and Śiva and their bodily forms are exquisitly carved. On the whole the figure which is well finished and gracefully posed is a marvellous creation of the Paramāra Art. (*Pl. 3*).

GANEŚA

Provenance	:	Ashapuri, Dist. Raisen
Period	:	9th Cent. A.D.
Material	:	Red sandstone
Measurement	:	82 × 56 cms.

The ten armed god stands on a beautifully carved lotus, in dancing posture, having different ornaments gracefully arranged over his different limbs namely *udarbandh* on *udar*, *sarpayajñopavīta* on shoulders, wristlets, ankelets etc. He

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holds in the uppermost right and left hands a snake forming a '*ghaṭāṭopa*'. Two of his right hands are shown with *Paraśu* and *daṇḍa* or *gaja hasta* pose. The other two, one is dancing pose and with the other he holds an *uttarīya.* In one of his left hands he holds a *mūsala.* One is shown in *katyāvalamlita* posture, one holding an *uttarīya* and one in *tarjanī* or dancing pose. He wears an *ardhajanghā* vastra. A small figure of the *Vāhana* 'mouse' is shown in between the legs of the deity. The deity is attended by *Vīdyādharas* on top, and beneath by musicians.

A symbolic chhatra in *kirtimukha* fashion is depicted on the top.

This image of Gaṇeśa is one of the few artistic examples of high workmanship of the 9th Cent. A.D. The artist has been successful in emphasising the whirling motion by the pose of the two legs, the bends in body and the disposition of the hands. (*Pl. 4*).

ARDHANĀRĪŚVARA AND OTHER DEITIES

Provenance	:	Ashapuri, Dist. Raisen
Period	:	10th Cent. A.D.
Material	:	Red sandstone
Measurement	:	45×47 cms.

The present stele is carved on three sides. In the front panel is shown the figure of Ardhanārīśvara. The image is fourhanded. The contrast of the male and female halves of the image has been ably shown and differences between the right and the left halves in physiognony, ornaments and dress can be marked at once. The right half of the image is male (Śiva). He is shown with *jaṭā mukuṭa.* He holds trident in one hand while the other is shown in *varada mudrā.* The left half is female (Pārvatī). Pārvatī is shown with a mirror and a water vessel. Below are attendants on each side.

On each of the two adjacent sides stands a female deity facing front and shown in *dvibhaṅga.* The lady on the left is shown with a big bun of hair artistically done on the head. (*Pl. 5*).

GAJA-LAKṢMĪ

Provenance	:	Ashapuri, Dist. Raisen
Period	:	9th Cent. A.D.
Material	:	Dark brown sandstone
Measurement	:	67×71 cms.

The goddess is seated in *lalitāsana* on a stylistic *pīṭha* formed by the *Kalpa-druma.* The image is four armed. Unfortunately the upper hands are broken and

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her lower hands are also damaged, leaving no trace of *āyudhas*. The goddess is gracefully seated in meditating posture. There are the usual elephants on either side bathing her with upturned jars on top corners. Besides stylistic hair-do, a number of ornaments adorn her person including series of bangles. The neck ornament is conspicuously elaborate. It includes a four stringed *kaṇṭhīsūtra*, two *ekāvalīs*, an intensive necklace, and another four-stringed *stanahāra*. Female attendants are shown on either side of the goddess and a *prabhāmaṇḍala* decorated with lotus petals enhances the beauty of the composition.

The tastefully displayed ornaments on her body and her meditative pose are worth noticing. (*Pl. 6*).

VAIṢṆAVI

Provenance	:	Ashapuri, Dist. Raisen
Period	:	10th Cent. A.D.
Material	:	Red sandstone
Measurement	:	65 × 86 cms.

Vaiṣṇavī devī is shown with attendants and *Vyāla* motif inside a niche which is flanked by two pilasters. She is eight armed. She holds a bell, a goad, a mace in her three right hands while one is shown in *abhaya mudrā*. By her left hands she holds a wheel, a conch, noose and a long water-vessel.

Various ornaments have been tastefully displayed in the person of the goddess. She wears a *kucha-bandha*. The face of the goddess has an expression of kind and benevolent motherliness and the countenance wears a sweet smile.

Notable is a lady standing on right side with a lipstick in her hand.

In brief, the image is well executed and of considerable artistic merit. (*Pl. 7*).

INDRĀṆI AND VĀRĀHĪ

Provenance	:	Ashapuri, Dist. Raisen
Period	:	10th Cent. A.D.
Material	:	Red sandstone
Measurement	:	62 × 50 cms.

The four-armed Indrāṇī, very pleasing to look at, is carved on the front side. She holds a *vajra* in the upper right hand while the lower right hand is shown in the *varada mudrā*. With her upper and lower left hands she holds a goad and water vessel respectively. She wears a *kucha-bandha*. The *vāhana* elephant is shown in the left corner.

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The figure of Vārāhī, in *dvibhaṅga*, is shown on the other side of the stone. She has the face of a boar and female body below the neck. Her three hands hold fish, skull bowl, water vessel while one is shown in *varada mudrā*. She wears *karaṇḍa mukuṭa*.

Varahi's association with a fish is note-worthy. Both the goddesses are shown with simple ornaments. The exterior decoration consists of *gaja-śārdula* motif. (*Pl. 8 a, b*).

PĀRVATI

Provenance	:	Ashapuri, Dist. Raisen
Period	:	10th Cent. A.D.
Material	:	Red sandstone
Measurement	:	45 × 56 cms.

The four-handed goddess in *dvibhaṅga* stands on a pedestal under which a lotus creeper with winding stems is shown. Her lower right hand is in the *varad-mudrā*. She holds a trident in the upper right hand. Her left arms are completely broken. She wears a *jaṭāmukuṭa* embossed with an oval *lalātikā*. Her ornaments includes, circular ear-rings, *ekāvali*, armlets, wristlets, waist girdle and a long *vaijayantīmālā*. The *vāhana* of the *devī* is shown on the right. On the left, a female figure is shown with water vessel.

The bosom of the *Devi* is full and quite prominent.

The exterior decoration consist of crocodile, female attendant and a figure of Saraswatī with *veeṇā*. (*Pl. 9*).

SIṀHAVĀHINĪ

Provenance	:	Hinglajgarh, Dist. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurement	:	94 × 52 cms.

The goddess stands in *tribhaṅga* revealing great charm. Her smiling face reflects a sense of calm and repose. Her soft feminine grace and blissful appearance convey a rare sensitiveness and skilled modelling. Resting on her left leg she reclines a little to the left, enhancing her charm and poise.

She is adorned with beautifully combed hair, the hair is tied at the back with a decorated bunch of flowers intimately and intricately embellished with pearl strings. She is profusely ornamented with circular ear-rings, four-stringed *kanthī-sutra* with a locket, necklace, *stanahāra*, armlets, bejewelled *mekhalā*, loose thick

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ornamented *vanamālā* and *sārī*. A female attendant stands on her left holding indistinct objects in her hands. The *vāhana* lion is also shown on the left.

A beautiful circular *prabhāvalī*, decorated with lotus petals and strings of pearls, enhances the beauty of the composition. On either side of the image at the top corner is a flying *vidyādhara* holding garlands.

The legs of the deity are partly broken and the eight arms are mutilated. Nevertheless, her smiling lips, half-open eyes studded in a round face, and the fleshy cheeks are remarkably carved. This sculpture is destined to earn for itself a prominent niche in the panorama of Indian Art. (*Pl. 10*).

VAINĀYAKĪ

Provenance	:	Hinglajgarh, Dist. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurement	:	89 × 48 cm.

The goddess is seated in *lalitāsana* on a lotus grooved disc, the flower is borne on a stalk with winding shoots. The *vāhana* mouse is shown prominently looking at the right. The goddess has four arms, but all are broken at the elbow. It is, therefore, impossible to know what attributes she held or even to conceive the position of her hands.

Unlike Gaṇeśa, she has an attenuated waist and, like any Hindu goddess, she has full breasts. The figure is semi-nude except for an ornate *dhotī*, which bears wavy lines and floral designs. She is ornamented with beautiful torque, three stringed necklaces flowing down the charming eminence of her breasts. A string made of beads, coming from the centre of the necklace, rests on the right thigh. A necklace with three strings made of pearls is shown on the breasts. She also wears *keyūra*, a thick well decorated *vaijayantīmālā*, waist girdle and loose anklets. She wears a richly ornamented five tired *karaṇḍa mukuṭa* with a beautiful and big brooch-like ornament attached to it.

There is a floral design on the lower part of the *mukuṭa*. Behind her head is a beautiful oval *prabhāmaṇḍala* of lotus within the borders of the pearl strings. The goddess is shown possessing characteristic features of Gaṇeśa, namely *gajanana*, *sūrpakarna* and *ekadanta*. The trunk is broken but a part of the tusk is visible on the right side of the trunk. The large and flopping ears are also broken.

Inspite of the damages done to the ears, trunk, forearms, the right leg, the left knee and to the leg of the mouse the image has not lost its grace and elegance. It is complete in detail and bears eloquent testimony to the masterly skill of the Paramāra Sculptors.

Two female attendants in graceful *tribhaṅga* are standing on either side holding lotus in one of their hands and by the other they hold their *uttarīya*. They are

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also adorned with various ornaments and a well-made bun of hair is shown on their heads.

On the top right and left corners are seated figures of four armed goddess. The goddess on the right is shown in *abhayamudrā*. Her upper right hand is broken. With her left lower hand she holds a *kalaśa* and by the upper a lotus. The figure on the left is badly damaged. The figure is carved on a rectangular slab which consists of two pilasters. The faithful artistic delineation of the crown has a type of its own. *Devi's vāhaṇa*, the mouse, has been magnified to strike a balance in the sculpture. This image is a rare piece of art found in India. (*Pl. 11*).

MĀHEŚVARI TRIMŪRTI

Provenance	:	Hinglajgarh, Dist. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurement	:	87×57 cm.

The twenty-handed image of goddess Māheśwarī is seated in *lalitāsana* on a lotus, which has three branches below. Three hands of the right side and one of the left side are extant, others are broken. In the extant right hands she holds a *cakra*, noose and an *akṣamālā*. The left hand is shown in *vitarka* mudrā.

The central face of the three-headed goddess is shown in front, the other two heads are shown in profile. All the three heads are adorned with nicely carved *jaṭāmukuṭa*. The central one shows the skull attached to the *mukuṭa* in the middle while others do not. The figure is richly attired by *asthikuṇḍalas*, *graiveyaka*, beautiful *stanahāra*, armlets and a decorated loose thick *vanamālā*. A finely carved oval *prabhāvalī* with lotus petals is carved behind her head.

Under Māheśwarī's lotus seat lies a naked male figure, *Apasmāra*. He supports his raised head with left palm. The right foot of the goddess rests on the thigh of this living naked figure whose eyes are half open.

Two female attendants are shown standing on either side of the deity below. They are also bedecked with various ornaments. A big bun of hair in semi-circular fashion is shown over their heads. They hold *uttarīya* in their hands. On the top corners *Vidyādharas* are shown holding garlands.

This multi-handed figure of three-headed *Māheśwarī* is rarely found in early Medieval art. The figure represents the influence of growing Tāntricism in the 10th century A.D. in Central India. The figure displays admirable workmenship of plastic art.

The matted hair-locks are shown in the form of a *Jatamukuṭa* nicely placed over the head. The depiction of the half open eyes with clear eye-brows and the elaborate ornamentation represent the high artistic sense of the Paramāra Artists. (*Pl. 12*).

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INDRĀṆI

Provenance	:	Hinglajgarh, Dist. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurement	:	$91^1/_2 \times 54$ cms.

This beautifully modelled four-armed Indrāṇī, seated in *lalitāsana* with the elephant beneath her, is one of the master-pieces of the early Medieval art. All the hands are broken leaving no traces of the *āyudhas*. It may be presumed that objects typial to Indrāṇī, such as *vajra*, goad, water-pot and a lotus or a child, were held in her hands. She is gracefully bedecked with an ornamental *kirīṭa mukuṭa*. She wears circular ear-rings, three stringed *kanthī-sutra*, torque, armlets girdle, a loose long attractive *vanamālā* and anklets. Besides, she is shown with a *kuca-bandha* consisting of a knot in the middle as the upper garment, while her lower garment consists of a *sārī* indicated by wavy lines. A round halo behind her head shows tasteful ornamentation of lotus petals and thick pearl strings.

On either side of the *Devī* stands in *tribhaṅga* one female attendant.

On the top right and left corner is seated one goddess. Both are four-armed, but the faces and hands are badly damaged. The face of the attendant standing on the right is also damaged.

The *vāhana* of *Devī* is shown with a bordered garment over the back and a hanging bell. The smiling *Devī* with half closed eyes is remarkably depicted. (*Pl. 13*).

CĀMUṆḌĀ

Provenance	:	Hinglajgarh, Disṭ. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurement	:	90×55 cms.

Cāmuṇḍā, one of the most terrific aspects of *Devī* is shown seated in *lālitāsana* on a double lotus seat. Her left leg is shown resting on the seat. The goddess is four armed, but her arms are all broken at the elbow, bearing no trace of the *āyudhas*. Her hair is finely combed and she is adorned with a *jaṭa-mukuṭa*. At its base the *jaṭā* is tied together with a fillet decorated with small human heads, in the centre is a large head over which a cresent moon is shown. The ornaments which she wears include *asthi kuṇḍa'as*, *Sarpa'hāra* and beaded garland falling on the breasts, *muṇḍamālā*, *sarpa'kaṭi bandha* and a thick loose and long *vanamālā* made of bones and skulls. The third eye is shown in conventional form. On the sunken abdomen is figure of a scropian ascending in a realistic way. Under Cāmuṇḍā's lotus seat

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is shown a naked male figure turning his face towards the viewer, thus bringing to view his ugly loose penis. He supports his raised head on his palm. His bristling hair is tied with a fillet.

On both sides of the seat are two standing female attendants. They are shown with their thin breasts. They wear necklaces of serpents and carry a dagger and skull cup. The hair of the female attendants shown on left has been done in a peculiar cone shape.

The present sculpture depict the *saumya* aspects of the goddess rather than the *raudra*. The muscles and tissues of her body the curvaceousness of the waist have been nicely brought out by the artist. The sculpture is an outstanding specimen from the point of view of inconography. (*Pl. 14*).

SŪRYA-NĀRĀYAṆA

Provenance	:	Hinglajgarh, Dist. Mandsaur
Period	:	10 Cent. A.D.
Material	:	White sandstone
Measurement	:	38 × 46 × 14 cms.

Sūrya, the visible celestial luminary is shown seated. He is four armed, in his upper two hands, he holds a conch and lotus. The lower two hands are broken. It may be presumed that the deity must have held as per the canons of iconography, full blossomed lotuses by their stalks (*Sanālapadma*). The God wears a *kirīṭamukuṭa*, *Kuṇḍalas*, necklace, armour, *vayianga* and a scarf draped over the arms.

On either side of the god is shown standing attendant, holding full blown lotuses with triple stalks in both of their hands. The interesting feature of these attendants is that they are shown exactly with same ornaments and dress as the deity wears.

There is a canopy of snake hood behind the head of the deity thus representing a combination of Sūrya and Viṣṇu Śeṣaśayī.

The face, heads, feet of the deity and the attendant standing to the left of the deity are damaged badly.

From the iconographic view point the image is important showing the fusion of different cults. The syncertic form in the present case is significent. (*Pl. 15*).

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ŚIVA AND PĀRVATI
(Kalyānasundaramūri)

Provenance	:	Hinglajgarh, Dist. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurement	:	52 × 36 cms.

The image of Śiva can be classified under two broad types : those depicting his *ugra* and *ghora* (terrific) aspect and the other illustrating his *saumya* or *śānta* (peaceful one). The present image comes under the category of the paceful one and usually described as *Kalyāṇasundara* or *Vaivāhika-mūrti*.

Śiva, holding the hand of Pārvatī (pāṇigrahaṇa, an act obligatory in Hindu marriage ceremony), stands in *tribhaṅga* on the right side.

He holds a serpent and a trident in his two upper hands. The lower left hand is placed above the knee and with his upper right hand receive gracefully the right hand of Pārvatī. The finely carved ornaments which include ear-rings, necklace, sacred threat and a *vaijantimālā*, the beautifully arranged elaborate *Jaṭāmukuṭa* are all worth noticing.

The figure of Pārvatī is of a striking beauty. Her slim figure and charm, well formed bosom, have been beautifully depicted by the artist.

On her face is discernible a sense of fulfilment of her desire. Her head is very slightly raised, looking with seeking eyes at Śiva. Her right leg is stretched out showing her weariness in taking the rounds of the sacred fire. She holds a mirror in her hand. Her hair is combed and is tied in a long big bun of hair at the back. Her ornaments include circular ear-rings, necklace, ornamented *mekhalā* and wristlets. An *uttarīya* is shown hanging below the knees at the back on either side.

A number of injunctions is given in the Āgamas about the composition of the scene of the marriage of Śiva and Pārvatī.

The present image does not follow all of them in entirity. Here, the loan figure of Śiva and Pārvatī taking *saptapadi* is depicted. Brahmā doing *homa* or making offerings to the fire in sacrificial *kuṇḍa*, depiction of other Gods and, Goddesses, *devas* and *gaṇas* as seen in the sculpture, found at Ratanpur (Bilaspur Dist.) or cave temple at Elephanta, or Dhumar lena cave and Ellora, are not found in this sculpture. While Pārvatī is shown with a bent head and down-cast look of shyness in all the said sculptures, here, she is looking at Śiva's face ever so slightly raising her head upward.

This image is well executed revealing a fine blend of anatomical charm and spiritual tranquility.

The artist has successfully portrayed Pārvatī with voluptuous sensuality, the hall-marks of Mediaeval feamle beauty. (*Pl. 16*).

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GAJĀSURA SAṂHĀRA MŪRTI

Provenance	:	Hinglajgarh, Dist. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurements	:	74 × 54 cms.

This image of standing Śiva has ten arms. Two of the hands are seen holding up the skin of the elephant, which forms a *Prabhāmaṇḍala.* One of the left hands of Śiva holds a skull bowl. Other hands are broken.

The head of Śiva is ornamented with a pile of *Jaṭā* in which are tucked up skulls. The hair on the forehead is tastefully adorned. A large number of well-executed ornaments, manely *kuṇḍalas*, necklaces of various designs, armlets, waist band, wristlets and anklets are worn by the deity. He wears a long *vanamālā* of bones. The beared is prominently shown in round curls. The third eye is also indicated on the forehead.

The elephant's head can be seen on the top right corner. The right foot of the deity and the face are slightly broken. (*Pl. 17*).

GARUḌĀSINA LAKṢMĪ NĀRĀYAṆA

Provenance	:	Hinglajgarh, Dist. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurement	:	65 × 42 cms.

In this beautiful sculpture of Lakṣmī-Nārāyaṇa, Nārāyaṇa is shown seated with right leg pendent, which is supported by the right hand of his *vāhana* Garuḍa. The God has four hands. He holds in his right hands perhaps lotus damaged badly and the mace, the upper part of it, is missing. The upper left hand holds the disc while the lower left is shown passing delicately round the shoulder of his consort. The ornamentation of the lord Viṣṇu consists of *kirīṭa mukuṭa* armlets, bracelets, earrings, necklace, *upavīta*, decorated, waist girdle and a long beautiful *vanmālā* shown hanging upto the neck of his *vāhana* also.

Lakṣmī embraces her lord with her right arm, the left hand is broken. She is shown with necklace shown on two breasts, waist girdle and anklets. She has a full developed bosom, quiet prominently shown, a typical characteristic feature of medieval art. Her artistically carved fingers have been beautifully shown on the shoulder of her lord.

The *āyudha puruṣas* are represented standing in *tribhaṅga* pose with their respective emblems *śaṅkha* and *cakra* on left and right of the deity. They are shown with *karaṇḍ mukuṭa.*

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The *Vāhana* Garuḍa is shown in human form uplifting the couple with his hands. His hair is done in *urdhavakeśa* fashion. He wears a *sarpahāra*, long ornamented *mekhalā* and anklets.

The top on the right contains a four handed seated god, perhaps Śiva. The exterior decoration consists of gaja-śardula motif.

The face of Lakṣmī is completely missing and damages in hands are visible otherwise the image is in good state of preservation and bespeak the glory of Paramāra Art. The ecstasy of the *vāhana* garuḍa in uplifting the couple has been admirably depicted by the artist. The image tallies with description found in Parananda sutra. (*Pl. 18*).

BUST OF ŚIVA

Provenance	:	Hinglajgarh, Dist. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurement	:	41 × 35 cms.

Only the bust portion of Śiva survives. Profuse ornaments adorn the person of the deity. He wears an artistically carved elaborate *Jaṭā-mukuṭa*. The third eye is on the forehead.

The carving and elaborate treatment of *jaṭā-mukuṭa* are interesting and the sculpture does bespeak of the glory of Paramāra Art. (*Pl. 19*).

ṚṢABHANĀTHA

Provenance	:	Hinglajgarh, Dist. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurement	:	55 × 61 cms.

Ṛṣabhanātha, the first Tīrthankara is seated on a thick decorated patterned cushion in *dhyāna-mudrā*. The central projection of the pedestal has a wheel flanked by two crouching lions with a bull seated to the left. The bull is the *Vāhana* of Ṛṣabhanātha. Gomukha Yakṣa having a bull's face is seated on a round pedestal and Yakṣī Cakreśvarī, with their respective *āyudhas* are shown on left and right respectively. Cakreśvarī, the Yakṣiṇī of Jina looks like the Vaiṣṇavī, the wife of Brahmic Viṣṇu and is shown riding on the Garuḍa. The Paramāra artist has successfully shown the superiority of Ādinātha over two main gods of Hindus namely Viṣṇu and Śiva. (*Pl. 20*).

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HARI-HARA-HIRAṆYAGARBHA

Provenance	:	Hingalajgarh, Dist. Mandsaur
Period	:	10th Cent. A.D.
Material	:	White sandstone
Measurement	:	37 × 27 cms.

This Museum has a fine composite seated image of Hari-hara-hiraṇyagarbha. The three faced and eight-handed composite deity is seated in *lalitāsana*. The central head wears a *kirīṭa*. The side ones are adorned with a typical conical type of cap. The ornaments which adorn the deity are *kuṇḍalas*, *ekāvalī*, *hāra*, *Yajñopavīta*, *vanamālā*, waist girdle, armlets and anklets.

All the arms, except for the two are broken. The extant hand on the right holds some indistinct object. The left hand carries a conch which the deity holds artistically. The conch in the hand of the deity indicates, that the main deity is Viṣṇu.

A plain *prabhāvalī* behind the head of the deity and above it two wavy lines in a semi-circle, around the *prabhāvalī* shows as if flames are coming out.

The artist has very skillfully executed the whole body, particularly the stout chest. The image is one of the finest examples of medieaveal hieratic art of Central India. (*Pl. 21*).

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हिंगलाजगढ से प्राप्त परमारकालीन कलाकृतियां

आर० एस० गर्ग

परमार काल में मालवा का शिल्प-वैभव अपनी पराकाष्ठा पर था । उनकी कला के विविध स्वरुप और अनेक केन्द्र थे । यद्यपि परमारों के स्थापत्य एवं शिल्प वैभव पर काफी कुछ लिखा जा चुका है, लेकिन, हिंगलाजगढ का शिल्प-वैभव कला-जगत में अपरिचित ही रहा है । म० प्र० के मन्दसौर जिले में स्थिर हिंगलाज[1] परमार काल में एक समृद्ध नगर था, किन्तु समय के साथ ही वहां का सारा वैभव उजड़ गया—कलाकार की धरोहर बिखर गई, और जो शेष रहा उसे घने जंगलों ने आवृत कर लिया । भौगोलिक दृष्टि से उस स्थान का सामरिक महत्व था ; वहां का गिरि-दुर्ग सुरक्षा की दृष्टि से उपयोगी था । मराठों के समय उसका जीर्णोद्धार किया गया । नगर की अधिष्ठात्री देवी "हिंगलाज" को यशवन्त राव होलकर (प्रथम) के किलेदार विठूजी विश्वनाथ ने नए माता मण्दिर में प्रतिष्ठित किया । परम्परा से मालवा और राजस्थान के चारण "हिंगलाज" को अपनी कुल-देवी मानते हैं । स्थानीय लोग चारणों की देवी के बजाय उसे चोरों की देवी कहते हैं ।

बलूचिस्तान के हिंगलाज मन्दिर की देवी को नानी, पार्वती एवं काली कहा जाता है ।[1] मन्दसौर के हिंगलाज मन्दिर में आज महिषासुरमर्दिनी की परमारकालीन मूर्ति प्रतिष्ठित हैं, परन्तु वहां से प्राप्त गौरी-पार्वती की प्रतिमाएं अत्यन्त सुन्दर और विशेषरुपेण उल्लेखनीय है । सम्भव है चारण जाति और बलूचिस्तान तथा मालवा के हिंगलाज किसी विस्मृत इतिहास की एक कड़ी हों ।

हिंगलाजगढ से प्राप्त पांच सौ से अधिक परमारकालीन कलाकृतियां प्रदेश के भानपुरा, इन्दौर व भोपाल के संग्रहालयों में सुरक्षित हैं और लगभग दो सौ कलाकृतियां वहीं पर किले की दीवालों में चुनी हुई हैं । दुर्भाग्य से आज परमारकाल का एक भी स्मारक वहां पर सुरिक्षत अवस्था में नहीं है । जो कुछ है वह घनी झाड़ियों के नीचे बिखरे हुए ध्वंसावशेष ही हैं । वे अवशेष इस बात के परिचायक हैं कि हिंगलाजगढ की घाटी में बसा हुआ नगर लगभग आठ सौ वर्षों तक शिल्पी की साधना का महत्वपूर्ण क्षेत्र रहा है । वहां से प्राप्त प्राचीनतम कलाकृतियां ४-५वीं शती की हैं ।[2] कुछ कलाकृतियां राष्ट्रकूट-प्रतिहार काल की भी है ।उत्तार-गुप्तकालीन कलाकृतियों में वहीं से प्राप्त "वीणाधर-नटेश-शिव" तथा "उमा-महेश्वर" को पश्चिमी मालवा की श्रेष्ठतम कलाभिव्यक्ति कहा जाये तो अतिशयोक्ति न होगी ।[3] वहां की परमारकालीन कलाकृतियां तुलनात्मक अध्ययन में तो अपनी सानी ही नहीं रखतीं ।

हिंगलाजगढ की परमार कलाकृतियों को अध्ययन की दृष्टि से शैव, वैष्णव, जैन तथा विविध श्रेणियों के अन्तर्गत वर्गीकृत किया जा सकता है। शैव प्रतिमाओं में लकुलीश, सदाशिव, वीणाधर, किरणाक्ष, हरिहर तथा उमा-महेश्वर प्रतिमाएं और उनके अंकन की विविधता उल्लेखनीय है । वैष्णव

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प्रतिमाओं में गरुड़नारायण, योगनारायण, अनंतनारायण, दशावतार, विश्वरूप आदि की बहुलता है। कृष्ण-जन्म का शिल्पांकन अत्यन्त ही चित्ताकर्ष एवं उच्चस्तरीय है। संख्या में वामन अवतार की प्रतिमाएं तुलनात्मक दृष्टि से ज्यादा हैं। जैन कलाकृतियों में पार्श्वनाथ, आदिनाथ, मुनि सुव्रतनाथ के साथ-साथ पद्मावती, अम्बिका, अच्युता और कन्दर्पा (देखिये फलक क्रमांक १-३) तथा अन्य यक्ष-यक्षिणियों की मूर्तियां कलात्मक अभिव्यक्ति में सजीव और मनोहारी हैं। अच्युता के पादपीठ पर वि०सं० १०७" चैत्र सुदि ६ तिथि युक्त लेख भी उत्कीर्ण है। इस आधार पर उसे भोजकालीन कृति माना जा सकता है।

विविध क्षेणी के अन्तर्गत देवी प्रतिमाओं को यथा महिषासुर मर्दिनी, दुर्गा, चामुण्डा, गजलक्ष्मी, सरस्वती, तथा गौरी (देखिये फलक क्रमांक ४-११) एवं देव प्रतिमाओं को यथा, हनुमान, नवग्रहों, दिक्-पालों, सुरसुन्दरियों और मिथुन व नायक नायिकाओं को लिया जा सकता है।

गणेश और सूर्य की भी अनेक प्रतिमाएं हिंगलाजगढ से प्राप्त हुई हैं। किन्तु बुद्ध धर्म से संबंधित एक भी कलाकृति वहां से उपलब्ध नहीं हुई। हिंगलाजगढ का शिल्पी अपनी उन्मुक्त अभिव्यक्ति को परमार काल तक बनाए रखने में सफल रहा है।

मौलिकता, कल्पना की स्वच्छन्द उड़ान, सुघड़ और लचीला शरीर तथा भाव-व्यज्जकता जो गुप्त कालीन मूर्तिकला की विशेषता थी—परमारों के समय भी परम्परा के रुप में हिंगलाज की कला-कृतियों में विद्यमान है। वहां के शिल्पीयों ने अपनी कृतियों में अधिकतम रुपगरिमा समेटने का प्रयास तो किया है और सौन्दर्यबोध की सहजता को भी बनाए रक्खा है तथापि मध्यकालीन आभूषणों के बोझ से भावपक्ष कुछ-कुछ दबा सा अवश्य प्रतीत होता है। अतिशय रमणीय बनाने की लालसा के कारण भी कहीं-कहीं यांत्रिकता की अधिकता हो गई है। यद्यपि परमारकाल में प्रतिमाओं के लक्षण और लाँछन पूर्णतः निश्चित हो चुके थे, तथापि हिंगलाजगढ के शिल्पीयों ने कई बार रूढियों से परे अपनी सौन्दर्यानुभूति को अभिव्यक्त करने की भावना से भी शिल्पांकन किया है। निश्चित सीमाओं के भीतर भी वह अपनी कृतियों को रुप-रंजकता और भाव-व्यंजकता प्रदान करने में सफल रहा है। अन्य समसामयिक कला-कृतियों की अपेछा हिंगलाजगढ की कला-कृतियों में स्वाभाविकता की मात्रा अधिक साकार रुप से विद्यमान है। साधारणतः शिल्पी ने अपने इन्हीं गुणों के बीच कला की एक सशक्त शैली को भी जन्म दिया है।

हिंगलाजगढ़ शैली की कुछ निजी विशेषतांए हैं। मूर्ति का चेहरा गोल है, ठुड्डी में उभाड़ तथा भौहों, पलकों और नाक के अंकन में नुकीलापन है। ओठ, वक्षस्थल तथा कटि प्रदेश के अंकन में सूरूचिपूर्ण लावण्य और मांसलता है। वस्त्राभूषणों के आलेखन में स्थानीय प्रभाव और सूक्ष्म दृष्टि स्पष्ट है। नारीरूप को तराशने में शिल्पी की सफलता सराहनीय है। मालवी नारी उसका आदर्श है। उमा-महेश्वर प्रतिमाओं में अपवाद-स्वरूप छोड़कर उमा के वाहन सिंह को नन्दी के साथ-साथ बनाने की परम्परा इस शैली में नहीं है। वाहन नंदी को प्रायः चलते हुए ही बनाया गया है।[1] शिव के आयुधों में डमरू का अभाव है। नायक-नायिकाओं की केश-सज्जा प्रायः समान है। दिक्पालों के अंकन में बड़ी विविधता है। तालमान की दृष्टि से अधिकांश प्रतिमाएं "देवता मूर्ति प्रकरण" के अनुरूप है। भोजकृत "समरांगण सूत्रधार" के अनुरुप इन कलाकृतियों का तुलनात्मक अध्ययन नई दिशा दे सकता है।

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इन्दौर संग्रहालय में संरक्षित गौरी प्रतिमाओं को उदाहरण स्वरुप लिया जाय तो अनेक वशेषताएं स्पष्ट हो जाती हैं (देखिये फलक क्रमांक ८-११)। हिंगलाजगढ से प्राप्त लगभग एक दर्जन गौरी प्रतिमाएं वहां संरक्षित हैं।[4] आकार प्रकार में वे सभी अलग-अलग हैं। वाहन "गोधा" सभी में आकर्षक रुप में अंकित है। सभी प्रतिमाएं चतुर्भुजी हैं। आयुधों में अक्षमाला, पद्म तथा कमण्डलु हैं। अग्नि को कुण्ड से प्रज्वलित रुप में या फिर अग्नि देव की लघु प्रतिमाओं के रुप में प्रदर्शित किया गया है। गौरी को समपद या एक पैर पर खड़ी तपस्यारत बनाया गया है। परिचारिकाओं से साथ स्वयं अन्नपूर्णा को लघु रूप में गौरी के दायीं ओर पैरों के समीप अंकित किया गया है। कभी-कभी गणेश एवं कार्तिकेय भी परिचारिकाओं के समीप ही आसन के दोनों ओर अंकित किए गए हैं। ऐसी स्थिति में परिकर पर दोनों ओर ब्रह्मा तथा शिव हैं। गौरी की प्रतिमाओं में परिकर के ऊपर जब एकादश रुद्र बनाए गये हैं तब अग्नि का अंकन नहीं किया गया। पांचवीं अग्नि के रुप मे कभी-कभी सूर्य को भी बनाया गया है। सूर्य के स्थान पर लकुलीश शिव एवं कुमार कार्तिकेय को भी परिकर में ऊपर बनाने के उदाहरण उपलब्ध हैं। जब परिकर में सप्त मातृकाओं को बनाया गया है तब गणेश के साथ शिव का वीणाधर वृषवाहन रुप ही अंकित किया गया है। एक प्रतिमा पर देवी का नाम "कामदा" उत्कीर्ण है। शिल्पी कुमार सम्भवम् की पार्वती के रुप को भूला नहीं था। उसे हर प्रकार से उसने शिल्पांकन में अभिव्यक्त करने का प्रयत्न किया है।[5] ये कलाकृतियां हिंगलाजगढ के शिल्पी द्वारा आदर्श रुप में ग्रहण किए गए मालवा के नारी-रुप की अतीव रमणीय अभिव्यक्ति है। अंग-प्रत्यंगों में अत्यधिक मृदुता है, और लावण्य तथा लालित्य मुखरित हो उठा है।

अलंकृत केश-सज्जा, पारदर्शी परिधान और विविध प्रकार के आभूषणों के अंकन में हिंगलाजगढ की कलाकृतियां असाधारण हैं। विषयानुरुप आभूषणों का चयन कलाकार की सूक्ष्मदृष्टि का परिचायक है। सुर-सुन्दरियों और नायिकाओं के अंकन में, नारी के चमत्कारी सौन्दर्य को उदघाटित करने में कलाकार ने असाधारण कौशल से काम किया है—वेदाभ्यास जड़ ब्रह्मा को भी शिल्पी सावित्री के साथ आकर्षक आलिंगन मुद्रा में अंकित करना नहीं भूलता। सद्यः स्नाता, स्खलित वसना, मुग्धा और कलंहतारिका नायिकाओं के साथ-साथ कुहिनियों के अंकन में वहां का शिल्पी सिद्धहस्त है। मुख पर अनुराग और नारी सुलभ लज्जा के भाव का एक साथ अंकन परमार शिल्पी की विशेषता है। उसकी साधना से साहित्य का रस सिद्धान्त पत्थरों पर शिल्पांकित होकर साकार हो उठा है। इतनी उत्कृष्ठ कलाकृतियों का निर्माण वर्ण्य-विषय के साथ शिल्पी के पूर्ण-तादात्मय का द्योतक है। कल्पना-प्रवण, सौन्दर्य-दृष्टि और परम्परागत प्रतिमा-लक्षण का समन्वय हिंगलाजगढ़ शैली के शिल्पी की उल्लेखनीय विशेषता है।

पश्चिमी मालवा की परमारकालीन कलाकृतियों को हिंगलाजगढ़ शैली की कलाकृतियां कहना अधिक उपयुक्त है। इन्द्रगढ़, भानपुरा, मोड़ी, कंवला और निमथुर तथा केथूली की परमारकालीन कलाकृतियाँ इसी शैली की हैं। राजस्थान के झालावाड़ संग्रहालय की अधिकांश कलाकृतियों पर भी परमारों की हिंगलाजगढ शैली का ही प्रभाव है। पश्चिमी मालवा का यही एकमात्र स्थान है जहां लम्बे समय तक शिल्पी की साधना निर्वाध रुप से चली है। बिड़ला संग्रहालय, भोपाल, की नीमच वाली महिषमर्दिनी इसी शैली की देन है। केशराशि की सज्जा, कर्णाभूषण तथा कुन्चबंधो की जो परम्परा यहां प्रचलित हुई वह पूरे पश्चिमी मालवा की परमारकालीन कलाकृतियों में प्राप्त होती है।

हिंगलाजगढ शैली में निर्मित कलाकृतियां पूर्वी मालवा और निमाड़ की परमारकालीन कलाकृतियों से किसी भी रुप में कम नहीं हैं। कुछ कलाकृतियां तो भारत की श्रेष्टतम मध्यकालीन कलाकृतियों के

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सदृश्य हैं। ऐसा लगता है मानो परमारों का सारा शिल्प-वैभव यहीं हिंगलाजगढ की घाटी में ही बिखर गया था।

संदर्भ ग्रंथों की सूचि

१. बलूचिस्तान में स्थित हिंगलाज के लिए देखिए—इंपीरियल गजेटियर ऑफ इण्डिया, जिल्द १३, पृ० १४२ एवं मन्दसौर जिले में स्थित हिंगलाज के लिए—इन्दौर स्टेट गजेटियर, जिल्द २, पृ० २४।

२. इन्दौर संग्रहालय में संरक्षित एन्ट्री एवं बाराही की प्रतिमाएं, प्रविष्ठि क्र०-१८७, १८८।

३. इन्दौर संग्रहालय—प्रविष्ठि क्र०-११, १२।

४. खरगोन जिले का हीरापुर नामक गांव भी गौरी प्रतिमाओं के लिए सुप्रसिद्ध है। वहां से १०-११वीं शती की एक परमारकालीन गौरी प्रतिमा मिली है जो महेश्वर संग्रहालय में संरक्षित है।

५. सर्वोपमाद्रव्यसमुच्चयेन यथा प्रदेशं विनिवेशितेन।
सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव॥
—कुमार० एक-४६

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परमार कालीन संयुक्त प्रतिमाऐं

माया रानी आर्य

परमार काल में एक ही प्रतिमा में दो से छः देवताओं का अंकन हो उसे संयुक्त प्रतिमा कहा गया है । परमार काल में त्रिमूर्ति, हरिहर, सूर्यहरिहरपितामह, सूर्य नारायण आदि मिली हैं । त्रिमूर्ति में प्रायः शिव, ब्रह्मा व विष्णु का अंकन हुआ है । जिस प्रतिमा के मध्य शिव तथा दोनों ओर ब्रह्मा और विष्णु रहते हैं वह शैव त्रिमुर्ति है किन्तु जिस प्रतिमा में विष्णु मध्य में रहते हैं और ब्रह्मा तथा शिव उनके दोनों ओर रहते हैं वह वैष्णव त्रिमूर्ति है । नेमावार, उज्जैन व झारड़ा की त्रिमूर्ति प्रतिमाऐं मध्य में शिव का अंकन रखती हैं । झारड़ा की ही अन्य त्रिशूर्ति में मध्य में शंख, चक्र, गदा व पद्म लिये विष्णु हैं व बायें तरफ की आकृति में त्रिशूल है व कंठ में सर्पमालाऐं हैं। दाहिनी ओर अक्षमाला, वेद, कमण्डलु लिए ब्रह्मा हैं । यह तीन देवताओं की एकस्थ प्रतिमा है । विष्णु, शिव और ब्रह्मा को एक ही देवता माना गया है । वह प्रथमतः शिव को ही संकेत करती हैं परन्तु इस मूर्ति में वक्ष तीन बनाये गये हैं, प्रत्येक के साथ दो-दो हाथ हैं मध्य के हाथ में कमलनाल, दाहिने हाथ में पाश तथा बायें में अस्पष्ट वस्तु है । उनका वक्षस्थल हारों तथा अन्य आभूषणों से सज्जित है, उनमें से एक मध्य भाग के वक्ष पर हार तथा नीचे तक लटकता सर्प है । भाल पर तीसरी आंख सुशोभित है ।

माकला के पुराने मंदिर में त्रिमूर्ति प्राप्त हुई है जो ४ फीट ऊंची, ५ फीट चौड़ी है । वक्षभाग व अन्य शरीर नीचे दिखाई नहीं देता । ग्यारसपुर से भी इस प्रकार की मूर्ति मिली है । सतह पर अंकित ध्यानस्थ शिव आकृति अलंकृत तथा जटाजूटधारी सौम्य मुद्रा में प्रदर्शित की गई है । आकृति में अंडाकार मुखाकृति दर्शायी गई है । यह धार्मिक एकता प्रकट करती है । त्रिमूर्ति प्रतिमा महाकाल मंदिर संग्रहालय से प्राप्त हुई है । इसमें एक ही प्रस्तर में त्रिमुख है—मध्य का शिव व दायें-बांयें के मुख विष्णु व ब्रह्मा के हैं । करेडी की एक त्रिमूर्ति प्रतिमा में दोनों भुजायें सामने की ओर घुटने पर रखी है तथा दो भुजायें खंडित हैं । सामने शिव हैं व दायें-बांयें ब्रह्मा व विष्णु हैं ।

मालवा में भग्नावस्था में उस काल की अनेक संयुक्त प्रतिमायें मिलती हैं । हिन्दू धर्म के भक्ति-प्रधान सम्प्रदायों का सामंजस्य मालवा के परमार मूर्तिशिल्प की पृष्ठभूमि में शैव व शाक्त प्रतिमा लक्षणों में देखी जा सकती है । त्रिमूर्ति का यह स्वरुप केवल शैव रुप तक सीमित नहीं था । शाक्त पंथ में भी एक रुप मिलता है, उसमें वाराही, वैष्णवी एवं नृसिंही का समन्वय है । ऐसी ही एक प्रतिमा विक्रम कीर्ति मंदिर संग्रहालय में रखी है जो अन्नत नारायण मंदिर (उज्जैन) के पास मिली है । यह प्रतिमा ९-१० वीं सदी की है । महाकाल क्षेत्र से मिली एक त्रिमूर्ति प्रतिमा में मध्य की मुखाकृति में भाल पर वैष्णव तिलक स्पस्ट अंकित है, अन्य दो मुखों में पुस्तक व सर्प स्पष्ट है । प्रतिमा १२ वीं सदी की है ।

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हिंगलाजगढ में इस प्रकार की प्रतिमाऐं बड़ी मात्रा में मिली हैं । इन प्रतिमाओं में मध्य में शिव का अंकन हुआ है । वैष्णव प्रतिमाऐं भी हिंगलाजगढ़ में किले के निकट रखी हुई हैं ।

परमार काल की कुछ ऐसी प्रतिमाऐं मिली हैं जो मिश्रित हैं । इस प्रकार की मूर्तियों में हरिहर प्रमुख हैं प्रतिमा के समूह में दांया अर्द्ध भाग हरि देवता का है जो विष्णु के समान आयुद्ध लिये हैं और दहिना भाग हर का है । हरिहर की प्रतिमा घुसईं (मंदसौर) से प्राप्त होती है । सौढंग, ऊन, मोड़ी व गन्धावल से हरिहर की प्रतिमाऐं मिलीं हैं जो दसवीं शताब्दी की हैं ।

हरिहर के अतिरिक्त विष्णु व सूर्य की सम्मिलित प्रतिमा उदयपुर के उदयेश्वर मंदिर में प्राप्त हुईं हैं । यह आठ हाथों वाली खड़ी प्रतिमा है, तीन हाथ भग्न हैं । दाहिनी ओर के हाथ में त्रिशूल, कमल, शंख, अक्षमाला व वरद्मुद्रा में हैं और बायें केवल चक्र धारण किये हाथ ही सुरक्षित है । "अपराजितपृच्छा" (२१३, ३२-३४) में वर्णित इस सम्मिलित प्रतिमा के सभी लक्षण इस प्रतिमा में हैं । मुख्य देवता सूर्य हैं और शिव का आभास त्रिशूल से, और कमल व शंख का विष्णु से और अक्षमाला का ब्रह्मा से हैं । इस प्रतिमा को सूर्यहरिहरपितामह कहा जा सकता है ।

सूर्यनारायण की ११ वीं शताब्दी की एक सम्मिलित प्रतिमा मोड़ी से प्राप्त हुई है । शंख, व चक्र आयुधों से विष्णु व जूते पहने होने से सूर्य का अंकन स्पष्ट है । हिंगलाजगढ़ व आशापुरी से सूर्यनारायण की १० वीं शताब्दी की प्रतिमाऐं मिली हैं । हिंगलाजगढ से एक अन्य सूर्य नारायण की प्रलम्बासना अखठिडत प्रतिमा मिली है । चतुहस्था प्रतिमा में ऊपर के दोनों हाथों में गदाव चक्र है और नीचे के हाथों में कमलनाल (प्रतिमा में स्पष्ट) पकड़े हैं । सूर्य जूते पहने हैं, निचे पिंगल, दण्डक और अरुण स्पष्ट हैं । ऊपर विद्याधर अंकित है । प्रतिमा नवीं शताब्दी की है । दांये-बांये त्रिभंग मुद्रा में परिचारिकाऐं है, जिनके वस्त्र, आभूषण उत्कृष्ट हैं ।

उपरोक्त अध्ययन से स्पष्ट है कि परमार काल में संयुक्त प्रतिमाओं को काफी महत्वपूर्ण स्थान दिया गया था ।

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भोज की श्रंगारमंजरीकथा में कलादृष्टि

भगवतीलाल राजपुरोहित

काव्यकला में तो भोज निष्णात था ही परन्तु स्थापत्य, मूर्ति एवं चित्रकला में भी वह अप्रतिहत था । इसीलिये परवर्ती कविजन अपने आश्रयदाता को कलाबोध में भोज से उपमित करने में गर्व का अनुभव करते थे—बोधे कलानां नवभोजराजः ।[1]

समरांगणसूत्रधार भोज की वैज्ञानिक दृष्टि और उसके कलाबोध का मूर्त उदाहरण है । भवन की छत बनाते समय छत की जमीन बनाई जाती है जिसे आज भी राज़ या सूत्रधार **रणथल** कहते हैं । रणथल का तत्सम है रणस्थल । रणस्थल का पर्याय है समरांगण । रणस्थल अथवा समरांगण बनाने में निरत सूत्राधार की जिसमें चर्चा हो, वह है—समरांगणसूत्रधार । भवन बनाते समय छत बनती है तब समरांगण बनता है । तब तक द्वार, खिड़की, कक्ष इत्यादि सहित भवन का पूर्णस्वरुप प्रस्तुत हो जाता है । भवन किसी बस्ती की भूमि पर निर्मित होगा । बस्ती में उस भवन के लिए स्थान निर्धारित होगा । अतः उस बस्ती का नियोजन कैसा हो, भवन की भूमि कैसी हो और समाज के किस वर्ग का कैसा भवन हो इत्यादि सभी विषयों पर धर्म, अर्थ एवं काम के सन्दर्भ में भोज ने अपने समरांगणसूत्रधार में विचार किया है । अपनी नगर नियोजन की दृष्टि को भोज ने धारा एवं भोजपुर में सार्थक भी किया । स्वयं भोज की ललित गद्य रचना श्रृंगारमंजरीकथा सेज्ञात होता है कि उनहोंने धारा को नवस्वरुप में प्रस्तुत किया था ।

प्रभावकचरित के अनुसार भोज ने इस नगरी में २४ हाट या बाजार बनवाये थे । प्रत्येक वर्ग की वस्तुओं के लिए पृथक् हाट था । पारिजातमंजरी के अनुसार धारा में ८४ और प्रत्येक चौराहे पर एक मन्दिर था । श्रंगारमंजरीकथा का धारावर्णन कादम्बरी, तिलकमंजरी, यक्षस्तिलकचम्पू, नवसाहसांकचरित इत्यादि के नगरवर्णनों से सादृश्य रखता हुआ भी मौलिक है । काव्यग्रन्ध होने से धारावर्णन भी अतिशयोक्ति से परे नहीं है । तदनुसार अपनी अभिनव तथा स्फटिक की प्रसादपरम्परा की कान्ति से धारा समस्त पुरातन पत्तनों का उपहास करती थी । दीर्घिकाओं की कमी नहीं थी और उपवन अनेक थे । यह नगरी शुद्ध श्वेत समुन्नत प्राकार से परिवेष्टित थी जिसमें विशाल और मोटे कपाट वाले चार द्वार थे । यह प्राकार विविध बहुमूल्य पत्थरों से निर्मित था जिस पर अट्टालक (चौकियां या बुर्जे) तथा कपिशीर्षक (कंगूरे) बने थे । इस प्राकार को घेरे हुए एक गहरी तथा चौड़ी परिखा थी । कमल तथा विविध पक्षियों से इसकी रमणीयता में वृद्धि होती थी । नगर में अनेक उपवन, उद्यान तथा प्रमदवन थे । क्रीडाशैल, तालाब, वापी, दीर्घिका, पुष्करिणी, धारागृह इत्यादि की भी नगरी में न्यूनता नहीं थी । तालाब के तट पर स्फटिक के घाट तथा छायादार वृक्ष थे एवं कमलवनों से वे नयनाभिराम भी लगते थे ।

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भवन अनेक तल अथवा मंजिल के होते थे। छत से बरसाती पानी के निकास के लिये चन्द्रमणि की प्रणालियाँ होती थीं। भवनों में झरोखे होते थे। हंशपालि और कपोतपालि से युक्त भवन चूने से पुते सौध होते थे। भित्तियाँ व छत भीतर से बहुमूल्य पत्थर और चित्रों से अलंकृत होती थीं। वहां वेदिकाएँ तथा उच्चासन बने रहते थे। प्रांगण, तोरण, सोपान, वातायन, गवाक्ष, प्रतोलिका (पोल) इत्यादि के साथ ही क्रीडामण्डप, शयनागार तथा अपवारक भी होते थे। अठमंजिले भवनों की पुखराज की वेदिकाएँ, नीलकाना मणि के तहखाने, वलमी पर चन्द्रमणि की नालियाँ, वलभी पन्ना की, स्वर्ण-कलश, स्वर्ण के ही ध्वजदंड, दिवारें स्फटिक की, कुट्टिम कुरुविन्द (लालमणि) का, मोतीजड़ी चौकियां, मूंगों की क्रीड़ाभवनभूमि और स्तम्भों के सिरों तथा स्थान-स्थान पर बनी अनेक बहुमूल्य रत्नों की विविध प्रतिमाएँ मूक सजीव सी लगती थीं।

समरांगणसूत्रधार में भोज ने प्रतिमालक्षण पर व्यापक विचार किया है। तदनुसार प्रतिमा के विविध उपादानों को विम्ब कहते हैं। ये सात प्रकार के होते हैं—शिला, मणि, लौह, काष्ठ, मिट्टी, मिश्रक तथा आलेख्य। इनके भी अनेक भेद प्रस्तुत करते हुए उनके आसन, वाहन, आयुद्ध, विविधांगों के आभूषण, विविद्ध मुद्राएँ, नयनोंन्मीलन (प्रतिमानिष्पत्ति), रसोन्मेष इत्यादि का यथोचित सन्निवेश आवश्यक बताया है। चतुर्मूति, त्रिमूर्ति, द्विमूर्ति इत्यादि सम्पृक्तमूर्तियों का भी वहाँ विधान किया गया है। विविध देवी-देवताओं तथा वर्णों की विविध भंगिमाएँ भी इस ग्रन्थ में प्रस्तुत की गयीं है। जैन तथा बौद्ध प्रतिमाओं के लक्षण भी यहाँ विद्यमान हैं।

भोज की १०३४ ई० में निर्मित वाग्देवी की प्रतिमा आज भी अपनी कला और सोम्यता में आदर्श हैं। श्रंगार प्रकाश में चित्र तथा प्रतिमा विषयक भोज की विकीर्ण टिप्पणियाँ महत्वपूर्ण हैं। व्याकरण के उदाहरण देते समय (पृष्ट २०४) वे कहते हैं—सौम्या मूर्तिः प्रतिमायाः (प्रतिमा की काया सौमय है, ललित है), जिस लेख्य का प्रभाव करुणाजनक हो, सहसा कह उठते हैं कितना करुणाजनक रुप है इस चित्र का—अहा दुःखं रुपं लेख्यस्य। इस मित्रि पर कामदेव लिखो, काम का चित्र बनाओ—अस्यां मित्रौ कामदेव लिस्यताम्। इस ध्वज पर हनुमान् का बन्धन करो—अत्र ध्वजे हनूमान् बध्यताम्। इस पत्थर पर वासुदेव बनाओ—अस्यां दृषदि वासुदेवः क्रियताम्। नारी प्रतिमाओं के स्तननिर्माण पर विशेष अवधान दिया जाता था। भोज ने (पृष्ट २६५) मनोरम स्तनों वाली प्रतिमा का संकेत किया है—सुस्तनी सुस्तना प्रतिमा। उज्जैन जिले की माहेदपुर तहसील के झारडा ग्राम में एक चलर पर परमारयुगीन पीनपयोधरा दो जैन-प्रतिमाएँ प्रदर्शित हैं। वृहत्स्तना होने से ही स्थानीत लोग उसे 'बोबा वारी माता' कहते हैं।

भोज द्वारा कल्पित मूर्तिशिल्प वस्तुतः अद्भुत हैं। भोज के चम्पू रामायण के अनुसार रावण के स्नानघर के सुवणस्तम्भशीर्ष नूतन स्फटिक से निर्मित शालभंजिका से अलंकृत थे जिनके करतल चन्द्रमणि के कलश से सनाथ थे। स्तम्भों के सिर पर भारपुत्रकों की ऐसी अनूठी आकृति वनाई जाती थी मानो सारी ध्वज का भार उन्हीं के सर पर हो। बैठी गर्दन तथा भारक्लांति से व्यथित मुख वाले ऐसे भार पुत्रक साँचि के तोरणद्वार पर भी पाये जा सकते हैं।

श्रंगारमंजरी कथा के अनुसार उद्यानस्थ पुष्कारिणी में कृत्रिम कछुए डूबते उतरते रहते थे। नकली मछलियों से बगुले छाले जाते थे। जल में यन्त्रमकर तैरता रहता तथा उसे और छले जाते बगुलों

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को अचरज से देखती मछुइयों की प्रतिमाएँ डरते-डरते जल में पैर रखती सी प्रतीत होती थीं। कमलिनी की कलियाँ विकचित करने लिये लाल मणि की किरणें डालकर बालरवि का आभास दिया जाता था। सिर पर भार उठाये भारपुत्रक इन दृश्यों को अपलक देखते रहते थे। विचित्र तोर्यत्रिक बजाते यन्त्रचार विद्वानों को भी भ्रम में डाल देते थे। और इन दर्शकों की बुद्धि तरस खाते हुए, उनका उपहास करने के लिये सामने ही भित्ति पर विकसित सरोज प्रदर्शित था।

इस उद्यान में प्रवेश करते ही परकोटे से प्रकट होती मणिघटित मूर्तियाँ सूर्य की धूप से संतप्त शरणागतों के रक्षक उपवनपादपों की निगरानी करती सी प्रतीत होती थीं। विविध व्यापार में तल्लीन मणियन्त्रपुत्रिकाएँ (पुतलियाँ) पुरातन विधाता की त्रिलोक सृष्टि का उपहास करती सी प्रतीत होती थीं। चन्द्रमणि से निर्मित जलयन्त्रपुत्रिका मानों फुहारों के न्याज से ज्योत्सना विकीर्ण करती थीं। स्तन्भ-स्तम्भ के शीर्ष फलक पर निर्मित शालभंजिकाएँ आपस में सुसंहत सुसंस्थान और निबिढ़ संविबंधान के कारण विविध रत्नों से निर्मित होने पर भी एकरत्न—विनिर्मित सी, पृथ्वी से प्रकट होती सी, कृत्रिम होती हुई भी स्वभाविक सी प्रतीत होती थीं।

> स्तम्भस्तम्मशीर्षकपट्टसालभञ्जिकानां परस्परसुसंहततया सुसंस्थानतयानिबिडसन्धिवन्धतया च नानारत्नानिर्मितमप्येकरत्नोपलघटितमिव भुवो निर्गतमिव कृत्रिममपि चाकृत्रिममिवोप-लक्ष्यमाणम्..... । पृष्ट ५।

मरकतमणि की प्रभा से गगन में अन्धकार छाया रहता था और यन्त्रपुत्रक मुरत बजाता रहता था। सतत सलिल धाराएँ बरसाते यन्त्र धारागृह से वर्षा का वातावरण बन जाता था। भोज कहता है कहीं यन्त्रपुत्रिका के करतल से उठती जलधाराएँ दिखाई देती हैं। कहीं विकचित कृत्रिम कमलिनी के मध्य धवल मणि से निर्मित आसीन हँसी उठती सूक्ष्म जलधाराओं को बिसतन्तु समझकर उन्हें पकड़ने के लिये सचेष्ट सी प्रतीत होती हैं। कहीं खिले कुमुदवन के बहाने हास्य प्रकट हो रहा है। कहीं क्रीडा-सारिका को अपनी भुजलता पर उठाकर नृत्य करती सी मणियन्त्रपुत्रिकाएँ, कहीं खिले कनेर पर नीलमणि से निर्मित गुंजन करते मणियंत्र से निर्मित मधुकर-मिथुन दिखाई दे रहे हैं। कहीं पत्र-मकरिका के नयन-कोर से, कहीं नतमुखी मयूरी के मुख से, कहीं यन्त्रपुत्रिका के कुचयुगल से, कहीं कबरी निचोड़ती सद्यः-स्नाता स्वर्णपुत्रिका के अलकछोर से, कहीं मणिमय विलासिनी के नखछोर से, कहीं रोते बालक के नयनों से, कहीं यन्त्रवृक्ष पर किलकते वानरों के मुखविवर से, क्षितितलों से, भित्रिभागों से, भित्रिनलिनी की केसर से, मणिपुत्रिकाओं से, स्तम्भों से, स्तम्भशीर्षों से बिसिनी सूत्र सी सूक्ष्म धाराएँ फूटती सी दिखाई देती हैं। श्रंगारमंजरीकथा की कबरीनिश्च्योतिनी ही मत्स्यापुराण केशनिस्तोयकारिणी है। गान्धार से भी ऐसी ही प्रतिमा प्राप्त हुई है और मथुरा संग्रहालय में भी प्रागुप्तयुगीन ऐसी ही प्रतिमा प्रदशित हैं। स्पष्ट ही ईसवी की प्रथम सदी से ग्यारहवीं सदी तक के कलाकारों को प्रतिमा के इस रुप ने अनवरत आकृष्ट किया तथा इस आकृति को रुपायित करते के लिये कितने ही रुपकारों के हाथ मचल उठे। (पृष्ट ६)।[2]

श्रंगारमंरी कथा में किसी आकृति का छापा लेने का भी उल्लेख है। प्रभावलेने की यह प्रक्रिया **पत्रनिका** कहलाती थी। (पृष्ठ)। पट अथवा भित्ति पर चित्र बनाये ९८जाते थे। (पृष्ट १२ तथा ६०)।

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श्रंगारमंजरीकथा में विविध ज्ञानों के अतिरिक्त कला के भी विशिष्ट उदाहरण प्रस्तुत हुए हैं। इसमें व्यवहृत शब्द कलाक्षेत्र में नवीन आर्थधान प्रस्तुत करते हैं। कला की बारिकी को शब्दों के माध्यम से यहाँ सफलता से प्रस्तुत किया गया है। परमारयुगीन उपलब्ध उत्कृष्ट कलासौन्दर्य का यह लिखित प्रमाण है।

संदर्भ ग्रंथों की सूचि

१. वेंकटकृष्ण ने नरेशविजय काव्य में अपने आश्रयदाता नृप गोपाल के लिये उक्त।

२. क्वचित्क्रीडासारिकोल्लासितभुजलताभिर्मणियन्त्रपुत्रिकाभिर्नृत्यदिव, क्वचिद्विकचसौगन्धिककर्णिकाभ्यर्णवर्तिथिरसितमणिनिर्मितैर्गुञ्जद्भिर्भयंन्त्रमधुकरमिथुनैर्गायदिव,····· कृचित् पत्रमकरिकानेत्रप्रान्तेभ्यः, क्वचिदधोमुखमयूरीमुखेभ्यः, क्वचिन्मणिमययन्त्रपुत्रिकापयोधरद्वन्द्वेभ्यः, क्वचिन्मज्जनोत्तीर्णस्वर्णपुत्रिकानिश्चोत्यमानकबरीवालकलापप्रान्तेश्यः, कृचिन्मणिमयविलासिनी-नखमुखेभ्यः, कृचित् प्रुदितवा·····, कृचित् यन्त्रवृक्षकं प्रत्याबद्धफालस्य कपिकुटुम्बकस्य वदनविवरेभ्यः, क्षितितलाद् भित्तिभागेभ्यो भित्तिनलिनीकामल·····उपरितनकमलिनीभ्यो मणिपुत्रिकाभ्यः स्तम्भेभ्यः स्तम्भशीर्षकेभ्यश्च द्वित्रिबिसिनीसूत्रतंतुसंवकनमांसलाः सर्वतो विनि·····राबिभ्राणम् ····· । पृष्ठ ६, भोजकृत श्रंगारमंजरीकथा, संपादन : कल्पलता मुंशी, भारतीय विद्याभवन, बम्बई, १९५९।

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बालाच्वान का परमार युगीन ब्रह्मा का मन्दिर

श्यामसुन्दर सक्सेना

केदार, रामेश्वर, सोमनाथ (सु) डोर-कालानल रुद्र सतर्क : सुराश्र (यै) र्व्वाय्य च यः समन्ताद्-पर्थाथ संज्ञा जगती चकार ।। श्लोक २० ।। ए० ई० जिल्द पहली पृ० २३६ । २ ।

उदयपुर प्रशस्ति में उद्धृत है कि राजा भोज ने केदारेश्वर, रामेश्वर, सोमनाथ, सुंडीर(?) काल अनल और रुद्र को अर्पण किये हुए मंदिरों से संसार को आच्छादित कर उसे अलंकृत किया। अतः यह स्वीकार किया जा सकता है कि उदयपुर प्रशस्ति में वर्णित मंदिरों का निर्माण अधिकांशतः मालवा में हुआ होगा। मैंने मालवा के एक महत्वपूर्ण भाग, भोपाल क्षेत्र का सर्वेक्षण किया और हर दूसरे गांव में एक न एक मंदिर या प्रतिमाएं या दोनों को प्रचुर मात्रा में पाया। इनमें से कुछ जो भोपाल के नगर के समीप हैं, उनके नाम इस प्रकार हैं: ग्राम बरखेढ़ा-पठानी, लाऊखेडी, शमशगड़, नेवरी, अढ़ेरी, गोंदरमऊ एवं कुराना। काछी बरखेड़ा तथा भोपाल नगर में भी अनेकों परमार कालीन प्रतिमाओं का अवलोकन किया जा सकता है। कुराना एवं ग्राम बरखेड़ा-पठानी की अप्सराओं में कांटा निकालती हुई तथा अलस्य-कन्या की प्रतिमाऐं इस क्षेत्र की परमार कला की अक्षय निधि हैं।

इन मूर्तियों के अतिरिक्त ग्राम बालाच्वान में परमार युगीन एक ब्रह्मा के मंदिर के अवशेष प्राप्त हुएं हैं जो परमार कालीन निर्माण योजना के उत्कृष्ट नमूने हैं।

ग्राम बालाच्वान भोपाल जिले की तहसील बैरसिया के दक्षिण-पश्चिम में १८ किलोमीटर दूर एक महत्वपूर्ण ग्राम है। इस ग्राम के बाहर मकानों के समीप ही एक ध्वंस प्राचीन मंदिर के अवशेषों का ढेर लगा है।

वास्तु शिल्प खण्डों के जमाव से उस मंदिर की निर्माण योजना की कल्पना साकार होती है। अधिष्ठान पर मंदिर के तोरणद्वार, क्लश अंग, शिखर, ललाट-बिम्ब तथा गवाक्ष इत्यादि बहुत अधिक संख्या में पड़े हैं।

यह मंदिर निर्माण योजना की दृष्टि से लगभग ४० मीटर लम्बे और २५ मीटर चौड़े क्षेत्र में निर्मित हुआ होगा। वर्तमान समय में इस मंदिर में केवल गर्भगृह ही शेष रह गया है जो पूर्णतः ध्वस्त हो चुका है और उसके बीच में इमली का एक विशाल वृक्ष अब ऊग आया है जिसकी जड़ों ने गर्भगृह के सुन्दर गवाक्षों, ललाट बिम्बों एवं प्रतिमाओं को जकड़ रखा है। मैं विश्वास के साथ कह सकता हूं कि मंदिर की निर्माण योजना एक पूर्ण शिल्प-शास्त्र के मान-दण्ड के आधार पर हुई थी।

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अधिष्ठान से टिका एक ललाट-बिम्ब आज भी वहाँ देखा जा सकता है जो लगभग १५२ से० मी० लम्बा और ५१ से० मी० चौड़ा है (देखिये फलक क्रमांक १-२) उदुम्बर की शाखा, पुष्प एवं लता कर्मों से सुसज्जित है और उर्ध्व देवकोष्ठों में क्रमशः विष्णु, ब्रह्मा, और शिव की खड़ी हुई प्रतिमाऐं उत्कीर्ण की गयीं हैं जिसमें ललाट-बिम्ब में ब्रह्मा की मूर्ति है। ब्रह्मा के दोनों तरफ नवग्रह एवं ऋषियों की अवली परम्परागत उत्कीर्ण है। ब्रह्मा समभंग मुद्रा में खड़े हैं। ब्रह्मा के तीन मुख प्रदर्शित किये गए हैं। बीच में ब्रह्मा की दाढ़ी स्पष्ट परिलक्षित हो रही है। किरीट-मुकुट धारण किए हुए चतुर्भुजी ब्रह्मा मनोरम मनमोहक एवं शांत मुद्रा में नैनाभिराम हैं। नीचे बाईं तरफ दो युगल प्रतिमाएं दिमंग मुद्रा में अर्चना में लीन हैं। दाईं तरफ पुनः ब्रह्मा को लघु आकार रूप में एक पुरुष प्रतिमा के साथ प्रदर्शित करना कलाकारों की अद्भुत सूझ है। ब्रह्मा के बाईं एवं दाहिनी तरफ नवग्रहों को उत्कीर्ण किया है। यह सर्वविदित है कि नवग्रहों का अंकन भारतीय शिल्पकला में प्रचुरता से उपलब्ध है। मंदिरों के प्रवेश द्वारों पर इन्हें अंकित करने की प्रथा मध्यकाल में बहुत प्रचलित थी। उदयगिरी की अमृत गुफा (संख्या क्रमांक ९), रहली (सागर) के सूर्य मंदिर[1] के अतिरिक्त सेरोन, बानपुर, बजरंगगढ़, खजुराहो के मंदिरों में, इन्हें मुख्य स्थान दिया गया है।

एक अन्य परमार युगीन देवालय जो बैरसिया के निकट ग्राम काछ बरखेड़ा में स्थित है, के पुरावशेष भी लेखक को प्राप्त हुए हैं, जहाँ सिरदल पड़ा हुआ है जिसमें सम्पूर्ण नवग्रहों का सुन्दर अंकन किया गया है।

एक वास्तु-शिल्प खण्ड में चतुर्भुजी ब्रह्मा की एक त्रिभंग मुद्रा में अत्यन्त सुन्दर प्रतिमा प्राप्त हुई हैं जो किरीट-मुकुट धारण किये हुए हैं। कानों में रत्न कुण्डल, माला एवं यज्ञोपवीत धारण किए हैं। बाएं निचले हाथ में ग्रंथ, दाएं निचले हाथ में अक्षमाला लिए हुए है। ऊपर का हाथ वरद् मुद्रा में तथा बाएं ऊपरी हाथ में सनाल-कमल धारण किए हैं। इसके पद्पीठ में उनके वाहन को प्रदर्शित किया गया है और पार्श्व में एक नाग कन्या अंजली मुद्रा में उपासना में रत है जो पांचमुखी नाग फणों से आक्षादित है। उसके ऊपर दो-दो चाँवरधारी सेविकाएं सेवा में लीन हैं। ऊपर दोनों ओर एक-एक गन्धर्व दुंनभी बजा रहे हैं। इसके अतिरिक्त बहुत से ऐसे वास्तु शिल्प खंड भी यहां प्राप्त हुए हैं जिनमें स्वतन्त्र रूप से ब्रह्मा, विष्णु, शिव की सुन्दर अलंकृत प्रतिमाएं उत्कीर्ण की गई हैं—उदाहरणार्थ, दंडधारी शिव, त्रिभंग-मुद्रा में नरमुण दण्ड धारण किए हैं। पीछे दण्डधारी नारी प्रतिमाएं उत्कीर्ण की गई है जो विशेष उल्लेखनीय हैं।

नृवराह

एक गवाक्ष पर नृवराह की ३३ से० मी० चौड़ी और ६२ से० मी० ऊंची प्रतिमां प्राप्त हुई है (देखिए फलक क्रमांक ३)।

नृवराह समुद्र के गर्भ में से जलराशि को चीरते हुए पृथ्वी जो नारी रूप में है को अपनीं बाईं भुजा पर अवस्थित कर ऊपर को उठा रहे हैं। नारी रूपी पृथ्वी ने भगवान वराह के एक दन्त को पकड़ कर सहारा ले रखा है, और उसी हाथ में भगवान ने चक्र भी धारण कर रखा है, उनके दूसरे बाएं हाथ में खड्ग है तथा अगले दाएं हाथ में गुथी हुई सांकल या रस्सी है। मुखाकृति ऊपर उठी हुई है। भगवान किरीट मुकुट धारण किए है तथा गले में मुक्ता मणियों की माला एवं यज्ञोपवीत शोभित हो रहे हैं।

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नीचे समुद्रतल से एक कछुआ अपनी पीठ पर भगवान के बाएं पैर को साधे हुए ऊपर को तैरता हुआ उठता हुआ चला आ रहा है, तथा बायां पैर नाग के फण पर स्थित है। यह नाग फण ऐसा प्रतीत होता है मानो संसार के आतताइयों को ललकार रहा है और नाग फण के छाए में दो नाग कन्याएं अंजली मुद्रा में भगवान वराह की स्तुति कर रही हैं। भगवान के पीछे अंजली मुद्रा में एक नाग देवता हाथ जोड़े भगवान की वन्दना कर रहा है। सम्पूर्ण प्रतिमाएं अत्यन्त सुन्दर एवं नैनाभिराम हैं।

अन्य प्रतिमाऐं

यहां बहुत से शिलापट्ट और भी प्राप्त हुए हैं जिन पर पौराणिक कथाएं उत्कीर्ण हैं—जैसे समुद्र-मंथन का दृश्य, ताण्डव नृत्य करते हुए शिव और शिव के पास देव कोष्ठों में त्रिमुखी ब्रह्मा, विष्णु की प्रतिमाएं है नीचे अलग-अलग देव कोष्ठों में बहुत सी देव प्रतिमाएं है। (देखिए फलक क्रमांक ४)।

एक अन्य पट्ट में भगवान शिव की अत्यन्त सुन्दर प्रतिमा है जिसके दोनों तरफ चतुर्भुजी देवी-देवता देव कोष्ठों में उत्कीर्ण किये गए हैं, जिनमें चामुण्डा, वाराही एवं गणपति की सुन्दर प्रतिमाएँ भी प्रदर्शित हैं।

पद्मावती की प्रतिमां

यहां की सर्वश्रेष्ठ प्रतिमाओं में पद्मावती की प्रतिमां भी अग्रणीय है। यहां अम्बिका की दो प्रतिमाएं प्राप्त हुई हैं। एक प्रतिमा जो ललितासन में प्रदर्शित है, दो भुजावाली खडग्धारणी प्रतिमा है, इसका वाहन सिंह अपेक्षाकृत विशाल सशक्त और स्वभाविक बन पड़ा है। पद्मावती ने एक हाथ पर शिशु को विठा रखा है। शिशु के नितम्ब पर मां का आभूषणों से युक्त हाथ स्पष्ट दिखाई पड़ रहा है। हाथ के कंकण एवं चूड़ियों की छटा निराली है। गले में पड़ा चन्द्रहार, एकावली, रत्नमाला, कण्ठ श्री, कर्ण कुण्डल, रत्नजड़ित मुकुट शोभनीय है। केश सज्जा में कलाकारों ने अपनी विचित्र कल्पना को साकार किया है। उनमें मोतियों की इस प्रकार गूँथ कर ललाट के सौन्दर्य में वृद्धि की है। बालक के एक हाथ में आम्रफल तथा दूसरा हाथ अपनी मां के स्तन पर रखा है। पाद पीठ के ऊपर उसके पार्श्व में दोनों ओर दो-दो सेविकाएं उत्कीर्ण की हैं जिनका केश-विन्यास अद्भुत एवं चमत्कृत है। यह मनोज एवं नयनाभिराम मूर्ति अलिखित हैं।

अंबिका

बालाच्वान में जहां कार्योत्सर्ग मुद्रा में खंडित जैन तीर्थंकरों की कई प्रतिमाएं प्राप्त हुई हैं (देखिए फलक क्रमांक ५-६) वही एक विशालकाय यक्षी अर्थात् अम्बिका की प्रतिमां अत्यन्त सुन्दर है। यह प्रतिमां एक वृक्ष के नीचे मिट्टी-वट्टों के बने हुए चबूतरे पर पड़ी हुई हैं। १८२ से० मी० लम्बी एवं स्थूल-काय है। परम्परागत इसमें अपने बाएं हाथ पर एक शिशु को सदा की भांति धारण किए है। बालक एक हाथ में आम्रफल धारण किए है तथा दूसरे हाथ से वह अपनी मां के कर्ण-भरण से खेल रहा है। यक्षी के आभूषण और वस्त्र आदि तो कलागत समृद्धि के द्योतक हैं। उसकी क्षेणि कटि, भावपूर्ण मुद्रा आदि भी अत्यन्त प्रभावोत्पादक है।

अन्य प्रतिमाएं

यहां चामुण्डा देवी तथा गरुड़ासीन विष्णु प्रमुख हैं। भगवान शंख, चक्र, गदा, पद्म धारण किये

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हुए हैं। ऊपरी भाग में हंस पर आसीन अप्सराएं भगवान की आराधना के लिए नीचे आकाश से उतर रही हैं।

उपरोक्त देवी-देवताओं की मूर्तियों के अतिरिक्त कुछ ऐसी प्रतिमाएं भी प्राप्त हैं जो जनसाधारण के जीवन के मनोरंजन का दृश्य उपस्थित करती हैं। उदाहरणार्थ :

नग्न युगल प्रतिमाओं का नृत्य

इस प्रतिमां का अंकन इस प्रकार है कि एक नग्न पुरुष जिसका उदर बहुत बड़ा है तथा क्षीण शरीर है और जिसने अपने गालों को पिचका रखा है और हास्यास्पद स्थिति उस समय विकट हो जाती है जब वह यह देखता है कि नृत्य करते हुए उसने अपनी चोटी को नृत्यांकना की चोटी से बाँध ली है और दोनों नृत्य में मग्न हैं।

उपसंहार

उपरोक्त वर्णित विभिन्न परमार युगीन मंदिर अवशेषों एवं मूर्ति शिल्प को अध्ययन करने से ज्ञात होता है कि परमारों के सांस्कृतिक योगदान में भोपाल क्षेत्र का विशेष महत्व रहा है। स्मरण रहे कि इसी क्षेत्र से उत्तर परमार कालीन देवालय जैसे—उदयेश्वर (विदिशा) और अनेक राजकुमारों के शिलाखण्डों पर उनके अभिलेख एवं ताम्रपत्र भोपाल से ही लेखक को प्राप्त हुए हैं।

मेरा ऐसा मत है कि ब्रह्मा के देवालयों के निर्माण की प्रथा आलमपुर (दक्षिण) के नव--ब्रह्मा के देवालयों को ध्यान में रखते हुए दक्षिण भारत में ही नहीं बल्कि उत्तर भारत में भी थी। इसी सन्दर्भ में बालाच्वान के मंदिर के अतिरिक्त आगरा के पास नरवल ग्राम की ब्रह्मा की विशाल प्रतिमा एवं मंदिर के अवशेषों का उदाहरण देना श्रेयस्कर होगा।

इसके अतिरिक्त भोपाल नगर के चारों तरफ अन्य ऐसे स्थान हैं जहां पर पुरातत्वीय अवशेष प्राप्त होते हैं। उदाहरणार्थ—नरसिंहगढ़ रोड से हटकर ग्राम सतपौन में अनेकों प्रतिमाएं एवं लगभग चार-पांच मंदिरों के अवशेष होने के प्रमाण मिले हैं। इसी प्रकार बरखेड़ा-पढ़ली से आगे बढ़कर अमरावत ग्राम में सर्वोत्कृष्ट कला की प्रतीक प्रतिमाओ में दशावतार विष्णु की मूर्तियां उल्लेखनीय हैं। तथा भारत हेवी इलैक्ट्रिकल्स के कारखाने के क्षेत्र में एक परमारयुगीन मंदिर के अवशेष देखे गए हैं वहां भी अनेक देवी-देवताओं व अप्सराओं की प्रतिमाएं उच्चकोटि की परमारयुगीन कला का प्रदर्शन करती हैं। दूसरे ग्राम साकल गुदावल में चामुण्डा की बीस मुखी प्रतिमां, देवता भैरव की प्रतिमां एवं मंदिर के खण्डहर विशिष्ट आकर्षण लिए हुए हैं।

निष्कर्ष में यह कहा जा सकता है कि भोपाल के आस-पास अनेकों परमार युगीन मंदिरों के अवशेष पाए जाते हैं जिससे प्रतीत होता है कि यह क्षेत्र परमार राजाओं के राज्य का मुख्य केन्द्र रहा है। इसकी पुष्टिकरण के लिए यह उल्लेख करना भी अनुचित न होगा कि भोपाल नगर ही में उदयादित्य के समय का एक मंदिर सभा-मंडप के नाम से था जिस पर आधुनिक जामा मस्जिद का निर्माण है। यह बात भोपाल गजेटियर से सिद्ध होता है कि यही सभा-मंडप एक विशाल शिव मंदिर रहा होगा जो कि एक ऊँची जगती पर निर्मित था। जगती पर पहुंचने के लिए चारों तरफ ऊँची सीढ़ियां रही होंगी। इनमें

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से तीन तरफ ऊँची सीढ़ियां आज भी हैं जो अभी भी मस्जिद की शोभा बढ़ा रही हैं। अति जिज्ञासा से देखने पर यह पाया गया कि जो दुकानें (मस्जिद के चारों तरफ) बनी हैं उनमें से एक के छत में दो परमार युगीन गणपति की विशाल प्रतिमाएं छत में दिखाई देती हैं जो कि मस्जिद के आँगन को अधिक चौड़ा बनाने के लिए उलट कर लगा दी गई हैं और मूर्तियों का पिछला सपाट भाग आँगन का काम कर रहा हैं।

अतः भोपाल क्षेत्र में स्थित जैन, बौध, शैव एवं वैष्णव धर्म की प्रचुर प्रतिमाएं धार्मिक सहिष्णुता एवं धर्मनिर्पेक्षता एवं कला, वास्तु शिल्प की गौरव गाथा आज भी गा रही हैं।

संदर्भ ग्रथों की सूचि

१. के० डी० बाजपेयी—सागर थ्रू० द० ऐजेज, १९३५, फलक नं० १०।

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मालवा के परमारकालीन प्रमुख मंदिर

सुशील कुमार सुल्लेरे

मध्य प्रदेश को मध्यवर्ती स्थिति के कारण देश का वक्षस्थल कहना उपयुक्त है। अपनी मध्यवर्ती भौगोलिक स्थिति के कारण ही भारत का यह भाग सभी दिशाओं से आने वाले प्रभावों को भी आत्मसात करता रहा है और उत्तर एवं दक्षिण के मध्य राजनीतिक एवं सांस्कृतिक गतिविधियों के सेतू का दायित्व भी निर्वाह करता रहा है। इस दिशा में मध्यकालीन राजवंशों की महत्त्वाकांक्षी राजनीतिक एवं सांस्कृतिक गतिविधियों का भी महत्वपूर्ण प्रदेय है, जिन्होंने इस प्रदेश के विभिन्न अंचलों पर मध्यकाल में शासन किया। इस समय जेजाक भुक्ति (बुन्देलखण्ड) क्षेत्र में चन्देलों ने, डाहल एवं रतनपुर (महाकोसल एवं छत्तीसगढ़) क्षेत्र में कलचुरियों ने, ग्वालियर क्षेत्र में कच्छपघातों ने और मालवा क्षेत्र में परमारों ने अपना प्रभुत्व स्थापित किया। उन समसामयिक राजशक्तियों ने सैन्यकला, साहित्य, वस्तु एवं शिल्प के क्षेत्र में अद्वितीय कीर्तिमान स्थापित किया। मन्दिर निर्माण को लेकर इनमें एक दूसरे के मध्य प्रतिद्वंद्विता सी चल रही थी, जिसके फलस्वरूप एक समय यह सम्पूर्ण प्रदेश अनेक उत्कृष्ट कोटि के भव्य एवं अतुलनीय मन्दिरों से परिपूर्ण हो गया था, परन्तु अब उनका अंश लेश मात्र ही शेष है। गुप्तकालीन कला एवं वास्तु की उदात्त परम्परा का निर्वाह इस प्रदेश के प्रतिहारकालीन मन्दिरों में दृष्टिगोचर होता है। मध्यकाल में इसी कला-परम्परा के ज्योति पुंज का विस्तार बुन्देलखण्ड क्षेत्र में चन्देलों के द्वारा, डाहल तथा रतनपुर क्षेत्र में कलचुरियों के द्वारा तथा मालवा क्षेत्र में परमारों के द्वारा और ग्वालियर क्षेत्र में कच्छपछातों के द्वारा सम्पन्न किया गया। गुप्तों एवं प्रतिहारों की कला धरोहर सभी में समान है। यही कारण है कि इनमें मन्दिरों में योजना, आकार और अलंकरण की अनेक विशेषताएं समान हैं। सामान्य विज्ञेषताओं की एकरूपता के साथ ही साथ इनमें शैलीगत एवं आंचलिक वैविध्य है जो इन्हें एक दूसरे से विलग करता हैं।

मालवा के पारमार वंशीय शासकों का मन्दिर वास्तु के क्षेत्र में महत्वपूर्ण योगदान है। इस वंश के प्रतापी शासक भोज का कला-स्थापत्य के क्षेत्र में उसकी कृति 'समरांगणसूत्रकार' के कारण महत्वपूर्ण स्थान है। इस ग्रन्थ में वास्तुकला, चित्रकला एवं प्रतिमा विज्ञान की असाधारण जानकारी उपलब्ध होती है। मन्दिर वास्तु के क्षेत्र में परमार-शैली की वैशिष्टता इनका भूमिज शैली का शिखर है। इसमें चार मेरुदंड हैं जो केन्द्र में ढालू चैत्यों के जालरन्ध्र से अलंकृत हैं, लेकिन मेरुदंडों के मध्य के वृत्तपादों को लघु देवायतन आकृतियों से भरा गया है, जिनकी क्रमशः घटती ऊर्ध्वता क्षैतिज में तीन से पाँच तथा ऊर्ध्वाकार में पाँच से सात की पंक्तियों में व्यवस्थित है। परमारशैली के मन्दिरों की अन्य विशेषता इनका प्रमुख शुकनासा पट्टा है जिसमें ढालू चैत्य के अन्दर तथा मेरुदण्ड के आधार के प्रत्येक ओर एक-एक मूर्ति फलक प्रदर्शित हैं। यह विशेषता प्रमुख रूप से मुखद्वार में है जो प्रतिष्ठित प्रधान देव प्रतिमा की अवस्थिति को

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महत्वपूर्ण बनाती है। स्तम्भ दबे हुए और अत्यधिक अलंकृत हैं तथा कुछ में वृत्ताकार बांधन हैं जैसे ही दण्ड की ओर उन्मुख होते हैं। ये चालुक्य-शैली से ग्रहीत हैं। परमार-शैली के अधिकांश मन्दिर योजना और उत्सेध विन्यास में पंचरथ प्रकार के हैं, कुछ ताराकृति स्वरूप के हैं तथा इनका निर्माण चक्रित वर्गाकार धुरी पर हुआ है। इस शैली के मन्दिरों में गर्भगृह, अन्तराल और मंडप तथा तीन प्रवान द्वार-मंडप का समावेश है। नियमत: इनमें प्रदक्षिणापथ का समावेश नहीं है।

परमार शैली के मन्दिरों का प्रारम्भिक उद्भव केन्द्र निमाड जिले में स्थित ओंकार मान्धाता स्थित अमरेश्वर मन्दिर है। इसका निर्माण काल १० वीं शताब्दी का है। इस शैली के अधिकांश मन्दिर मध्यप्रदेश के मालवा क्षेत्र में तथा राजस्थान के कुछ भागों में प्राप्त होते हैं तथा इनके छुट-पुट उदाहरण पूर्व में छत्तीसगढ़ क्षेत्र तक तथा पश्चिम में गुजरात तक प्राप्त होते हैं। परमार-शैली के अन्तर्गत उत्कृष्ट कोटि के मन्दिर विदिशा जिले में स्थित उदयपुर तथा निमाड जिले में स्थित ऊन नामक स्थानों पर निर्मित हुए थे।

उदयपुर का नीलकण्ठेश्वर मन्दिर

उदयपुर मध्य प्रदेश के विदिशा जिले में बासोदा से १० मील की दूरी पर स्थित है। अभिलेखों से ज्ञात होता है कि उदयपुर परमार वंशीय शासक उदयादित्य के द्वारा बसाया गया था और उसी के द्वारा नीलकण्ठेश्वर नामक महादेव-मन्दिर का निर्माण कार्य १०५९ ई० में प्रारम्भ किया गया तथा १०८० ई० में मन्दिर पूर्ण-रूपेण निर्मित हुआ था। उदयादित्य जो इस मन्दिर का निर्माता था, उसके ही नाम पर इस मन्दिर का नाम उदयेश्वर भी मिलता है। उदयादित्य परमार वंश का महान निर्माता शासक था। परमार-शैली के मन्दिरों में उदयपुर का नीलकण्ठेश्वर मन्दिर स्थापत्य कला की दृष्टि ने एक भव्यतम उदाहरण है। इस मन्दिर में वास्तुकला एवं मूर्तिकला का सुन्दर समन्वय हुआ है।

इस मन्दिर की योजना ताराकार है। इसका गर्भगृह सप्तरथ प्रकार का है। इस मन्दिर में अंतराल, मण्डप तथा तीन द्वार-मण्डपों का समावेश है। इस मन्दिर के प्रांगण में प्रारम्भ में सात छोटे-छोटे मन्दिर थे, जिनमें से दो पूर्ण-रूपेण नष्ट हो गये हैं। शेष अभी भी विद्यमान हैं। इनमें दर्शनीय केवल स्तम्भ ही अब शेष हैं। मन्दिर एक सुविस्तृत जगती पर निर्मित है जिस पर सोपान क्रम के द्वारा पहुंचने की व्यवस्था है, इसके पार्श्वों में उच्चाकार की शैव-द्वारपालों की मूर्तियाँ हैं। गर्भगृह के शिखर की आकृति के विन्यास में उच्चकोटि की निपुणता का समावेश किया गया है। इसको लघु शिखरों की सप्त ऊर्ध्वाकार तथा पाँच क्षैतिजाकार पंक्तियों में प्रत्येक वृत्तपाद को अलंकृत किया गया है, इसके साथ ही साथ छाया एवं प्रकाश की बड़ी ही सुरम्य व्यवस्था भी है। शिखर मूर्तिकला से सुसज्जित है और कुछ दूर तक विभिन्न देवी-देवताओं की अनेक मूर्तियाँ है। मध्य भाग में तांडवरत शिव तथा अनेक देवी-देवताओं की मूर्तियां हैं जो उत्कृष्ट सौन्दर्य तथा सजीवता को प्रतिध्वनित करती हैं। मन्दिर का प्रमुख द्वार पूर्व की ओर, है। इसके साथ ही साथ तीन द्वारों के मंडपों की बडेरियों पर उत्कीर्ण अप्सराओं की उदीपक मूर्तियाँ हैं जो अपने सौन्दर्य एवं भावाभिव्यक्ति के लिए प्रख्यात हैं। उदयपुर का नीलकण्ठेश्वर मन्दिर अपने समृद्ध अलंकरण, शिखर-आकृति के अप्रतिम रूप तथा उसकी अवयवी एकता तथा अवयवों की अनुपातिकता के लिये प्रख्यात है। वह मन्दिर परमार-शैली के अन्तर्गत निर्मित मन्दिरों में विभिन्न दृष्टियों से विशिष्ट

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महत्वपूर्ण स्थान रखता है तथा परमार-शैली के विकास का सर्वोत्कृष्ट उदाहरण कहा जा सकता है। नीलकण्ठेश्वर मन्दिर परमार-शैली के मन्दिरों के मध्य रत्न के सदृश्य है।

ऊन का मन्दिर

सतपुड़ा की गिरी श्रृंखलाओं के उत्तरी छोर के समीप निमाड जिले में यह स्थान स्थित है जो वर्तमान से एक सहस्राब्दी पूर्व एक सम्पन्न नगर था। यहाँ पर परमार-शैली के लगभग एक दर्जन मन्दिरों के अवशेष विद्यमान हैं, लेकिन इनमें से अब कोई भी मन्दिर अच्छी स्थिति में नहीं है। यहाँ के मन्दिरों में परमार शासकों की सहिष्णुता एवं समन्वयवादी प्रवृत्ति का परिचय मिलता है। ये मन्दिर साम्प्रदायिक दृष्टि से जैन तथा शैव सम्प्रदायों से सम्बद्ध हैं। एक दर्जन मन्दिरों में से दो जैन सम्प्रदाय से तथा शेष शैव-सम्प्रदाय से सम्बद्ध हैं। स्थापत्यीय दृष्टि से ये मन्दिर सजातीय परमारशैली से सम्बद्ध हैं और इनकी योजना तथा शिखराकृति उदयपुर के नीलकण्ठेश्वर के मन्दिर के सदृश्य हैं, लेकिन इनमें अपेक्षाकृत सादगी है। मन्दिरों के तीन ताखों में प्रतिमाएं मिलती हैं। इनकी भित्तियां सादी हैं तथा मध्यवर्ती सज्जित पट्टा के द्वारा दो पंक्तियों में विभक्त है। शैव मन्दिरों में सबसे महत्वपूर्ण चौबाराडेरा नामक मन्दिर है। इसके अतिरिक्त महाकालेश्वर, बल्लालेश्वर तथा नीलकण्ठेश्वर मन्दिर हैं। शैव-मन्दिरों के प्रमुख ताखों में अधिकांशतया चामुण्डा, नटराज तथा शिव-त्रिपुरारी और सप्त मातृकायें उत्कीर्ण हैं। ये उदयपुर स्थित नीलकण्ठेश्वर मन्दिर के समसामयिक हैं, इसकी पुष्टि यहाँ के चौबाराडेरा मन्दिर से प्राप्त एक अभिलेख से होती है। ऊन मन्दिर-समूह भी परमार शैली के मन्दिरों में महत्वपूर्ण स्थान रखते हैं।

ओंकार मान्धाता का मन्दिर

ऊन मन्दिर समूह के सदृश्य ही निमाड जिले में स्थित ओंकार मान्धाता के भूमिज शैली के मन्दिरों का दूसरा बहुकृतिक केन्द्र था। ये मन्दिर अत्यधिक ह्रवस्तावस्था में हैं तथा अधिकांश के ऊपर का भाग नष्ट हो गया है। यहाँ के परमार शैली के मन्दिरों का प्रारम्भिक केन्द्र अमरेश्वर मन्दिर है। इसका निर्माण काल १० वीं शताब्दी के मध्य का है तथा भूमिज शैली का है, लेकिन परवर्ती अमरेश्वर मन्दिर भू-योजना तथा आकृति में उदयपुर के नीलकण्ठेश्वर मन्दिर के साथ तुलनीय है। इसकी तिथि १०६३ ई० है, जिसकी पुष्टि अभिलेखीय साक्ष्य से होती है।

जामली का महादेव मन्दिर

जामली का महादेव मन्दिर मध्य प्रदेश के धार जिले में स्थित है। परमार शैली के मालवा के मन्दिरों में यही मन्दिर अपवाद है जिसकी योजना ताराकृति नहीं है। यह मन्दिर आकार में लघु है तथा सादगी से परिपूर्ण है। यह मन्दिर योजना में पंचरथ प्रकार का है। उत्सेध विन्यास में भी यह मन्दिर पंचरथ प्रकार का है। निर्माण काल की दृष्टि से यह मन्दिर उदयपुर स्थित उदयेश्वर मन्दिर के बाद का है।

नेमावर का सिद्धेश्वर-मंदिर

देवास जिले में स्थित नेमावर का सिद्धेश्वर मन्दिर परमार शैली का मन्दिर है। इस मन्दिर का शिखर एक विशिष्ट प्रकार का है, यह ऊर्ध्वता तथा दीर्घता में उदयेश्वर की अपेक्षा बड़ा है तथा इसमें

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ऊर्ध्वकार नौ पंक्तियां है। इस मंदिर के शिखर में उदयेश्वर की अपेक्षा सौन्दर्य तथा अनुपातिकता का अभाव है। यह मन्दिर परमार शैली के ह्रास की अवस्था का प्रतिनिधित्व करता है। इसकी मूर्तियों में पारम्परिकता है तथा अलंकरणों में पुनरावृत्ति दृष्टिगत होती है। इसके गर्भगृह में शिव की मूर्ति प्रतिष्ठित है। इस मन्दिर का निर्माण काल १२ वीं शताब्दी का निर्धारित किया जा सकता है।

अलीराजपुर का मन्दिर

मध्य प्रदेश के झाबुआ जिले में स्थित अलीराजपुर का महादेव मन्दिर मालवा क्षेत्र में परमार शैली का अन्तिम मन्दिर है। स्थानीय लोगों के द्वारा इस मन्दिर को 'मालवी' के नाम से जाना जाता है। इसका निर्माण काल लगभग १५ वीं शताब्दी का है, जबकि इसके पूर्व ही परमार शासकों का शासन समाप्त हो गया था, लेकिन वास्तुकला के क्षेत्र में उनकी शैली का अनुगमन परवर्ती काल में होता रहा। अलीराजपुर का महादेव मन्दिर इस तथ्य का साक्ष्य कहा जा सकता है।

आरंग के जैन मन्दिर

आरंग के जैन मन्दिर रायपुर जिले के आरंग नामक स्थान पर स्थित हैं। पूर्व में परमार शैली के अब तक ज्ञात मन्दिरों में हैं। यह मन्दिर वध्स्तावस्था में हैं। आंचलिक कलचुरी-शैली में इस मन्दिर में परमार शैली की व्याख्या की जा सकती है। इस मन्दिर की एक अलंकृत ऊंची जगती है तथा भित्ति में मूर्तियों की दो पट्टिकाएं हैं। यह मन्दिर पांच तल वाला है तथा योजना में ताराकृति है तथा इसके छः वाह्य भाग हैं जो बिल्कुल अपवादात्मक हैं। छत्तीसगढ़ अंचल में श्री कृष्णदेव के मतानुसार यह परमार शैली का अपवादात्मक उदाहरण है जो इस शैली के पूर्वी विस्तार का उदाहरण कहा जा सकता है।

इस प्रकार से उत्तर-भारतीय मन्दिरों की मालवा क्षेत्र सें उद्भूत भूमिज शैली, जिसको परमार शासकों का संरक्षण प्राप्त हुआ तथा इस मन्दिर वस्तु शैली को पूर्व, पश्चिम तथा दक्षिण के समीपवर्ती विस्तृत क्षेत्र में लोकप्रियता प्राप्तहुई। भारतीय मन्दिर वास्तु के क्षेत्र में परमार शैली का महत्वपूर्ण योगदान है।

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उदयपुर का उदयेश्वर मंदिर

कमला मित्तल

सम्पूर्ण भारतवर्ष का हृदय मध्यप्रदेश जहाँ अनेकानेक प्राकृतिक संपदाओं से पूर्ण है, क्षमतावान है, वहीं शताब्दियों से अपने हृदय में मानव की उप्कृष्ट कलात्मक क्षमताओं और सौंदर्य प्रेम के प्रभाणों को अपने में संजोये बैठा है। यह कहना अत्युक्ति न होगी कि हमारे मध्य प्रदेश में आदिम युगीय सभ्यता के विकास के विभिन्न चरणों से लेकर आज तक के मानवीय कलात्मक रुचि के अनेकों चिन्ह पाए गए हैं तथा उनकी उत्कृष्टता निर्विवाद है। इस प्रदेश ने यदि गुप्तों का स्वर्ण-काल अपने हृदय में संजोया है तो यहां के परमार शासकों ने गुप्त काल के बाद कला में आई क्षीणता और लड़खड़ाहट को अपने सशक्त बाजुओं से सहारा दिया और उत्कृष्ट कला प्रियता से संवारा।

मालवा के परमार शासक राजा भोज जिनके विषय में आज अनेकों किंवदन्तियां पढ़ी और सुनी जाती हैं कलाप्रिय शासकों में अग्रगण्य हैं। वे बहुमुखी प्रतिभा के धनी थे एवं एक यांत्रिक, एक कवि, एक दार्शनिक, एक साहित्यकार तथा विद्वानों और कलाकारों के संरक्षक थे। महाराजा भोज के उत्तराधिकारी उदयादित्य ने उदयपुर या नीलकण्ठेश्वर का मन्दिर बनवाया वह आज भी परमार शासकों की-उत्कृष्ट कलाप्रियता का सजीव प्रमाण और स्मारक है, यह सौभाग्य की बात है कि समय के प्रहारों से बचता हुआ ग्यारहवीं शताब्दी में बनवाया गया यह मन्दिर वर्तमान मध्यप्रदेश के आँचल में कला के उत्कृष्ट रत्न की भांति अपने निर्माण के नौ सौ वर्ष बाद भी आज जगमगा कर यह स्मृति दिला रहा है कि मानव ने अपनी कलाप्रियता एवं परिश्रम के द्वारा कैसी-२ वस्तुएं प्रकृति को उपहार में देकर उसका श्रृंगार किया है। प्रकृति की गोद में यह जगमगाहट मानव द्वारा साधारण लाल पत्थरों को अपने कला-कौशल से हीरों में परिवर्तित करने के कारण है।

उदयपुर जो पूर्व मध्ययुग में पर्याप्त महत्वपूर्ण स्थान रहा है सेंट्रल रेलवे की बीना और विदिशा रेलवे स्टेशनों के बीच पड़ने वाली बरेठ स्टेशन से छः किलोमीटर दूर बस मार्ग से जुड़ा हुआ है। वैसे तो उदयपुर से पठारी तक का सम्पूर्ण क्षेत्र परमार कालीन स्थापत्य-कला से भरपूर है परन्तु इसमें प्रमुख है उदयेश्वर का मन्दिर। यह सुन्दर मन्दिर पूर्ण रूपेण अच्छे स्तर के लाल बलुहा पत्थर से निर्मित हुआ हैं जो कि पास ही स्थित पहाड़ी से काटा गया है। इसका रंग वैसा ही है जैसे कि एक अच्छी तरह से पकाई गई लाल ईंट का रंग। यह मन्दिर भूमिज शैली का उत्कृष्ट उदाहरण है। प्रमुख मन्दिर के पूर्वी प्रवेश-द्वार की दायीं ओर पाये गये शिलालेख से सूचना मिलती है कि परमार नरेश उदयादित्य ने उदयपुर नगर बसाया, शिव का एक मन्दिर अर्थात उदयेश्वर का मन्दिर निर्माण करवाया तथा उदय-समुद्र नाम से एक तालाब बनवाया। इस प्रकार उदयपुर, उदयेश्वर तथा उदय समुद्र परमार शासक उदयादित्य की

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देन है। वर्तमान समय में उदयपुर एवं उदय-समुद्र दोनों ही क्षीणता को प्राप्त हो चुके हैं परन्तु यह मन्दिर आज भी परमार राजा उदयादित्त के वैभव के नौ सौ वर्ष बाद भी मस्तक ऊँचा किये खड़ा है। प्राप्त शिलालेख से ही मन्दिर की निर्माण तिथि संवत् १११६ एवं ध्वज निर्माण तिथि संवत् ११३७ ज्ञात होती है।

यह मन्दिर २१० X २१० के विस्तृत चौकोर प्रांगण में ऊँची कुर्सी देकर लाल पत्थर से निर्मित है। यह प्रांगण प्राकार भित्ति से घिरा हुआ है जिसमें पश्चिम दिशा की ओर एक मेहराबदार दरवाजा है। दरवाजे से लगी हुई एक मस्जिद है और प्राप्त शिलालेखों से प्रतीत होता है कि इसे बाद में मुसलमानों ने मुहम्मद बिन तुगलक के आदेश से बनाया यद्यपि इसमें प्रयुक्त सामग्री मन्दिर का ही अंश है। मन्दिर की प्राकार भित्ति के बाह्य भाग में कलात्मक उकेरण है एवं प्रवेश द्वारों के दोनों ओर शैव द्वारपालों की मूर्तियां खड़ी हैं। मुख्य मन्दिर के आस-पास छोटे देवालय हैं जो इस समय संख्या में छः हैं तथा ऐसा अनुमान है कि इनकी संख्या निर्माण के समय अवश्य ही आठ या नौ रही होगी। ये मन्दिर वर्गाकार तथा चार स्तम्भायुक्त हैं और संभवतः अष्ट दिकपालों अथवा नव-ग्रहों की स्थापना इनमें रही होगी। वर्तमान समय में पाए गए छः देवालयों में से पांच देवालय एक समान रूप व गुण वाले हैं परन्तु छठा देवालय जो मुख्य मन्दिर के पूर्वी द्वार के ठीक सामने बीचों-बीच बना हुआ है अपने आकार व कलात्मक स्तर में अन्य पांचों देवालयों से भिन्न है। कुछ विद्वान इसे नंदी-गृह मानते हैं। परन्तु अनेक कारणों से यह देवालय अन्य लघु देवालयों का समकालीन प्रतीत नहीं होता और संभावना यही है कि इसे बाद में निर्मित किया गया है। मन्दिर के प्रांगण में ही मुख्य प्रवेश द्वार के बायीं ओर एक ध्वज स्तम्भ टूटी दशा में लगा हुआ है जो संभवतः अपने मूल रूप में मन्दिर के पूर्वी प्रवेश द्वार के ठीक सामने प्रांगण के मध्य में उसी स्थान पर रहा होगा जहाँ इस समय वेदी निर्मित है।

मुख्य मन्दिर में एक सप्तरथ गर्भ-गृह, एक सभा मंडर, अंतराल एवं तीन प्रवेश-मंडप हैं। मन्दिर का शिखर सैंतीस फीट नौ इन्च व्यास के वृत्ताकार आधार पर एक सौ बासठ फीट ऊँचा है। उदयेश्वर मन्दिर का यह शिखर अंग-शिखरों को एक दूसरे पर संतुलित रूप से आधारित कर विकसित किया है। इस प्रकार इन लघु शिखरों की सात ऊर्ध्वाकार और पांच क्षैतिज पंक्तियों से सम्पूर्ण शिखर का निर्माण हुआ है जिसके शीर्ष पर आमलक एवं कलश शोभित हैं। इस शिऊर संतुलन की विशेषता शिखर-अंग से कुछ ही नीचे अधर में खड़ी एक मानव मूर्ति से विदित होती है। इस मूर्ति का सम्पूर्ण शरीर अधर में टंगा हुआ है केवल उसके दाएं घुटने ने शिखर का नाम मात्र का आधार ग्रहण किया है। संतुलन का यह उदाहरण अपने में विशेष है। इस मूर्ति के विषय में अनेकों अटकलें लगाई गई हैं। कुछ लोग इस मूर्ति को मन्दिर निर्माण कर्त्ता स्थापित या कलाकार की मानते हैं। स्वर्गीय श्री जायसवाल जी के अनुसार यह स्त्री मूर्ति है जो ध्वज दंड वहन करने के लिये बनाई गई है परन्तु मेरी दृष्टि से यह मूर्ति वेशभूषा आदि के कारण किसी देवदूत अथवा पुरोहित की हो सकती है। पूर्वी दिशा में शिखर के नीचे मध्य में अर्थात शुकनासा में स्थापित नठराज शिव की नृत्य मुद्रा मनोहारी है। नटराज शिव की नृत्य मुद्रा में स्थापित मूर्तियां उदयेश्वर मंदिर की प्रमुख विशेषता है। मंदिर के बहूं ओर जंघा भद्रालयों में उमाशंर, नृत्य मुद्रा में गणेश एवं गणेषानि, शक्ति के विभिन्न अवतारों की षोडव भुजा एवं आयुद्ध युक्त मूर्तियां महा-मुद्रा में जड़ी गई हैं। विविध रुपों में उकेरी गई अप्सरायें और यक्षणियाँ अपनी आकर्षक भाव भंगि-माओं के कारण विशेष दर्शनीय हैं। सूक्ष्मता रे अनुपात से कर कर गढे गये उकेर अंग संतुलित और

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मनोहर हैं। उनकी मुख मुद्रायें आंतरिक तीव्र मनोवृत्तिां और उद्वेलित भावों कि परिचायक हैं। भावों के अनुकूल शरीर के विभिन्न अंगों को कलाकार ने जिस तरह से तोड़ा मोड़ा है उससे प्रतीत होता है कि यह मूर्तियां पत्थर की नहीं है। उदयेश्वर मंदिर की मूर्तिकला को देखकर प्रतीत होता है कि भारतीय कलाकार पत्थर के काम में इतना दक्ष हो गया था कि वह इसे मोम की तरह कांट-छांट कर इच्छित भाव की अभिव्यक्ति पत्थर में कर सकता था। पत्थर की अत्यंत सुन्दर मूर्तियों से मंदिर के अलंकरण की भारतीय वास्तु की अपनी निराली पद्धति है उदयेश्वर मंदिर में हमें इसका उत्कृष्ठ रुप देखने को मिलता है। मंदिर की विशेषता यह है कि जहां हमें मंदिर के अन्दर सूक्ष्म रुप में मिथुन मूर्तियों के उकेरण मिलते हैं बाहर उनका कोई चिन्ह नहीं मिलता जैसा कि हमें खजुराहो, जगन्नाथ पुरी या कोणार्क में मिलता है।

मुख्य मंदिर के गर्भ-गृह में भद्रमूर्ति अथवा शिवलिंग की स्थापना है। वर्तमान में यह शिवलिंग पीतल के खोल से ढंका हुआ है। इस पर खुदे हुये लेखों से ज्ञात होता है कि अठारहवीं (१७८४ ई०) शताब्दी में ग्वालियर महाराज सिंधिया के सेनापति खांडेरात अप्पा जी ने शिवलिंग पर इसे चढ़ाया। इन दिनों केवल शिवरात्रि पर्व पर यह खोल शिवलिंग पर से हटाया जाता है अन्य दिनों में खोल सहित ही पूजन होता है लिंग का आधार अर्थात अर्धपट बनावट में बिलकुल भोजपुर के शिवलिंग के अर्ध-पट्ट जैसा ही है परन्तु आकार में यह छोटा है। मंदिर के गर्भ-गृही से अभिषेक जल निकास की व्यवस्था भी बहुत कलात्मक है। गर्भ-गृह में प्रवेश द्वार केवल पूर्वी दिशा से है इसी के ठीक बाहर अंतराल है। इस अंतराल में द्वार के दोनों ओर दीवारों में अर्धस्तभों में जो उकेरण है उसमें ब्रह्मा के उकेरण मुख्य हैं साथ ही विभिन्न प्रकार के उकेरण मुक्तक के रुप में प्रयुक्त हुये हैं। यह उकेरण लंबवत् पंक्तियों में हैं। मिथुन मूर्तियों के इसी प्रकार के उकेरण इतने सूक्ष्म हैं कि दूर से देखने पर ज्यामितीय रेखाकृति से प्रतीत होते हैं। भगवान नीलकंठेश्वर की गोलस्तभों वाले भद्रालय युक्त मूर्तियां लंबवत ही उत्कीर्ण हैं। सभा-मंडह के मध्य में शिवनंदी की स्थापना है। यह नंदी मूर्ति अपने कलात्मक स्वरुप के कारण अर्वाचीन लगती है। सभा-मंडप की शोभा उसके विशाल वृत्ताकार दो फीट नौ इंच के वर्गाकार तल-वाले स्तंभों से है। इनमें साकल के और घटिका उकेरी गई हैं तथा ये स्तंभ यूनानी शैली के दिखते हैं। इन स्तभों की कुल ऊंचाई दस फीट पांच इंच है तथा नीचे का भाग वर्गाकार है और चारों ओर वर्गों में, भद्रालयों में भगवान शिव की मूर्तियां स्थापित हैं। ये मूर्तियां चतुभुज स्वरुप में हैं तथा अलंकृत हैं। मंडप की उदम्बर शलाका प्रयाप्त अलंकृत हैं। मंडप की वृक्षाकार छत या वितान को शाल-भंजिका अप्सरा में संभाले हुये हैं। छत के आंतरिक भाग का उकेरण हाथी दांत की नक्काशी को भी परास्त करता है। वितान की शाल मंजिकाओं की कमनियता दृश्यनीय है। इन्ही में एक मिथुन मूर्ति दर्शनीय है जो बहुत कुछ उड़ीसा के कोणार्क सूर्य मंदिर के शिखर के समीप उकेरी गई मिथुन मूर्ति के समान है यद्यपि आकार में छोटी है। मंदिर के मुख मंडप अथवा प्रवेश मंडपों में भी जो संख्या में तीन हैं लगभग वे ही अलंकरण दोहराये गये हैं जिन्हें मंडप और अतंराल में हम पाते हैं। इन मंडपों की शोभा उनमें बनाये गये झरोखे या छज्जे बढ़ा रहे हैं जिन्हें हम वातायन भी कह सकते हैं। पूर्वी मुख मंडप में अनेकों शिला-लेख पाये जाते जिनसे प्रतीत होता है कि समय-समय पर लोग वहां आते रहे हैं व मंदिर में अर्चना होती रही है।

उदयेश्वर मंदिर को हम पाषाण पर लिखी एक धार्मिक कविता कह सकते हैं। प्राचीन काल

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में सत्यं, शिवं, सुन्दर के जिस सिद्धान्त का कला के रुप में विकास हुआ, परमार नरेश महाराज उदयादित्य का यह मंदिर उसका साक्षात समारक है। "अपराजित पृच्छा" एवं "समरांगण सूत्रधार" में सौदर्य शास्त्र के आधार पर बनाये गये वास्तु शास्त्र के निश्चित तालमानों के सनुचित पालन में ही उदयेश्वर मंदिर की वास्तु कला का रहस्य छिपा हुआ है। भूमिज शैली का यह उत्कृष्ट उदाहरण है एवं समस्त समकालीन भारतीय मंदिरों में यह अद्वितीय है। वस्तुत: यह एक वास्तु रत्न है। नुक्तक के रुप में जहां तहां प्रयुक्त फुलवारी अंककरण में इस मंदिर ने अन्य सभी समकालीन मंदिरों को पीछे छोड़ दिया क्योंकि उनका प्रयोग बहुत ही मुक्त या स्वछंद रुप में बड़ी चतुराई से हुआ है तथा कोणर्क के मंदिर की तरह बोझिल नहीं हो पाया है। कलाकार द्वारा तराशा गया यह हीरा समतल, लंमवत एवं वृत्ताकार रेखाओं का संतुलित उदाहरण है।

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परमार कालीन कला कृतियों में कृष्ण कथा का शिल्पांकन

नीला गुप्ता

शिल्पांकित प्रमाणों के अभाव में यह कहना कठिन है कि मालवा में कृष्ण कथा को किस काल खण्ड में प्रथम बार शिल्पांकित किया। यद्यपि मालवा की पूर्वोत्तर समीप झांसी जिले में देवगढ़ के दशावतार मंदिर से कृष्ण कथा से सम्बंधित शिल्प खण्ड प्राप्त हुए हैं, किन्तु मालवा में इस प्रकार के प्राचीन शिल्पांकन प्राप्त नहीं हुए। प्राप्त कलाकृतियों में गडरमल मंदिर बडोह, जिला विदिशा से प्राप्त देवकी कृष्ण की प्रतिमा को प्रतिहार कालीन होते हुए भी इस विषय का प्राचीनतम उदाहरण कहा जा सकता है। कला की दृष्टि से ८-९ वीं शती की यह प्रतिमा श्रेष्ट है। देवकी के समीप ही नवजात शिशु कृष्ण पर्यंक पर लेटे हुए हैं। पीछे देवी शक्तियां सजग होकर सुरक्षा कर रहीं हैं। देवकी के सिर के पीछे आकर्षक प्रभामण्डल है।[1]

प्रदेश के संग्रहालयों में गुर्गी एवं शहडोल से प्राप्त अन्य दो कलाकृतियां भी संरक्षित हैं किन्तु वे कलचुरी कालीन कला कृतियों में से हैं।[2] कृष्ण कथा से सम्बंधित और मालवा से प्राप्त परमारकाल का एक भी शिल्प खण्ड अभी तक ज्ञात नहीं था। गत दिसम्बर माह में ही हिंगलाजगढ़ से प्राप्त कलाकृतियों के साथ इन्दौर संग्रहालय में एक ऐसा शिल्प-खण्ड संरक्षित किया गया है जो परमार कालीन कला कृतियों में कृष्ण कथा के शिल्पांकन का एक अद्वितीय उदाहरण है (देखिये फलक क्रमांक १)।

इस शिल्प खण्ड का संक्षिप्त विवरण इस प्रकार है।

प्राप्ति स्थान	—	हिंगलाजगढ़ (जिला मन्दसौर) इन्दौर संग्रहालय का अवाप्ति क्रं० १५७
आकार	—	६६ x ४२ x २१ से०मी०
माध्यम	—	बलुआ पत्थर
समय	—	लगभग १०-११ वीं शती

इस आकर्षक शिल्पखण्ड में देवकी पुत्र कृष्ण के जन्म को अंकित किया गया है। पर्यंक पर लेटी हुई देवकी कृष्ण को दुग्धपान करा रही हैं। पैरों के समीप एक परिचारिका है जो भग्न हो चुकी है। पीछे विष्णु के अवतार कृष्ण के दर्शनों के लिए ब्रह्मा और शिव खड़े हैं। ब्रह्मा के बाईं ओर सम्भवत: योगमाया और शिव के दाहिनी ओर वसुदेव का अंकन है। ऊपर आठों दिक्पाल अपने-अपने वाहनों

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पर सवार अंकित हैं। पर्यंक के नीचे निधि कलश, ऊखल, घण्ठिका एवं दो गण अंकित हैं। उस तक्षणकृति में अप्रतिप स्वाभाविकता है ।

कृष्ण की अपेक्षा बलराम का अंकन परमारों की कला कृतियों में बहुतायत से हुआ है। दशावतारों के साथ भी बलराम का अंकन अधिक है। हिंगलाजगढ़ से प्राप्त बलराम की एक प्रतिमा विशेष रुप से उल्लेखनीय है (देखिये फलक क्रमांक २)। कुछ विद्वानों की मान्यता है कि अनंत नारायण या आदि विष्णु को ही इस प्रतिमा में वामन अवतार जैसा शिल्पांकित किया गया है। प्रतिमा का संक्षित्त विवरण इस प्रकार है :

प्राप्ति स्थान	—	हिंगलाजगढ़ (मन्दसौर) इन्दौर संग्रहालय अवाप्ति क्र०-९ (वामन)
आकार	—	४० X ४८ X २५ से०मी०
माध्यम	—	बलुआ पत्थर
समय	—	लगभग १२ वीं शती

विष्णु के बलराम अवतार की यह प्रतिमा अत्यन्त आकर्षक है। समभंग खड़े बलराम के पीछे शेष फण हैं । हाथों में पात्र, हल, पुस्तक एवं दण्ड हैं। दोनों ओर श्रीदेवी एवं भूदेवी बनी हुई हैं। ये कलाकृतियां मालवा में कृष्ण एवं बलराम की अराधना के प्रचार के इतिहास की महत्वपूर्ण कड़ी है।

संदर्भ ग्रंथों की सूचि

१. श्री स० का० दीक्षित कृत ग्वालियर संग्रहालय की मार्गदर्शिका, पृ० ३३।

२. श्री स० का० दीक्षित कृत राजकीय संग्रहालय धुवेला की मार्गदर्शिका, पृ० २३।

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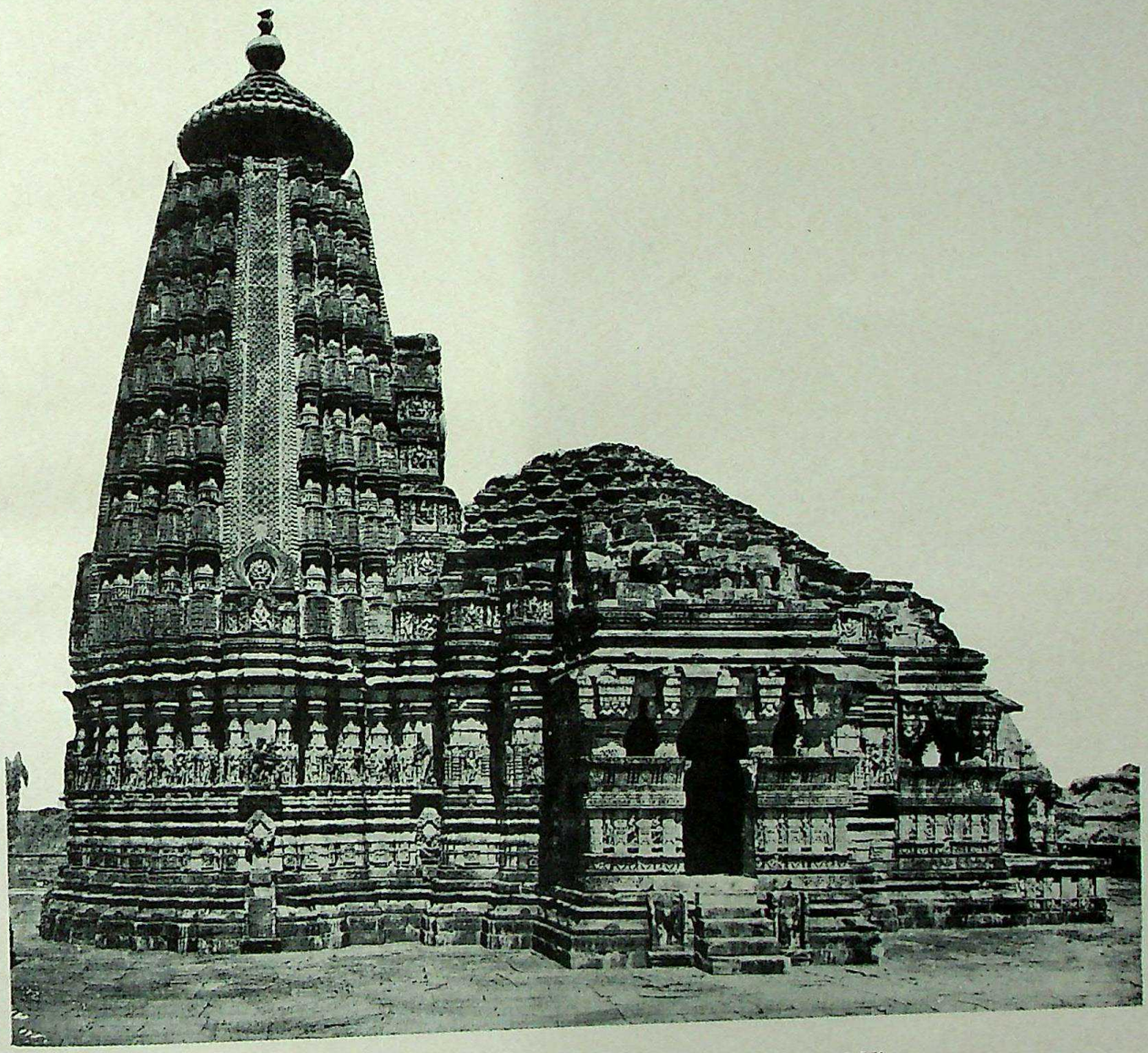

Plate P.A./1—Udayeśvara Temple, Udaypur. General View.

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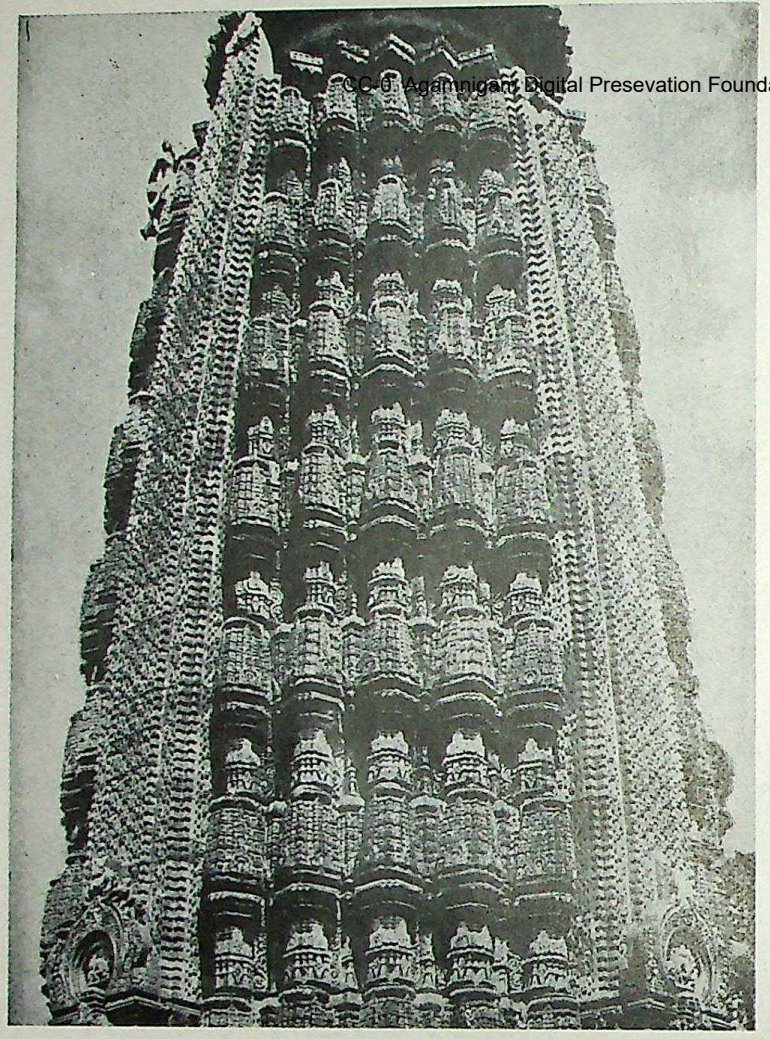
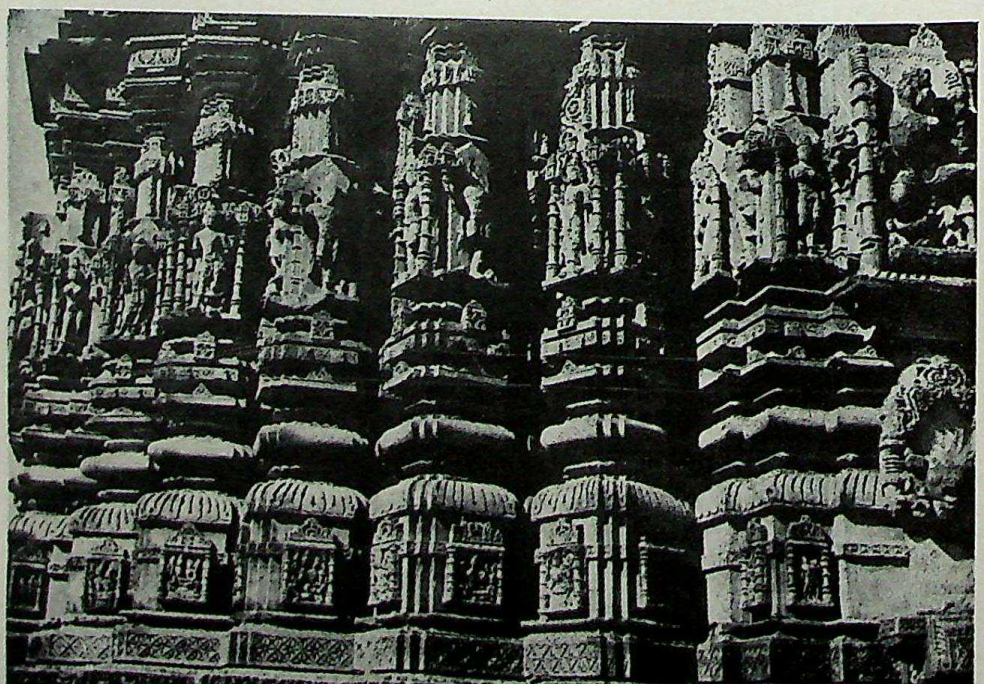


Plate P.A./2—Udayeśvara Temple, Udaypur. *Sikhara.*

Plate P.A./3—Udayeśvara Temple, Udaypur. *Maṇḍovara.*



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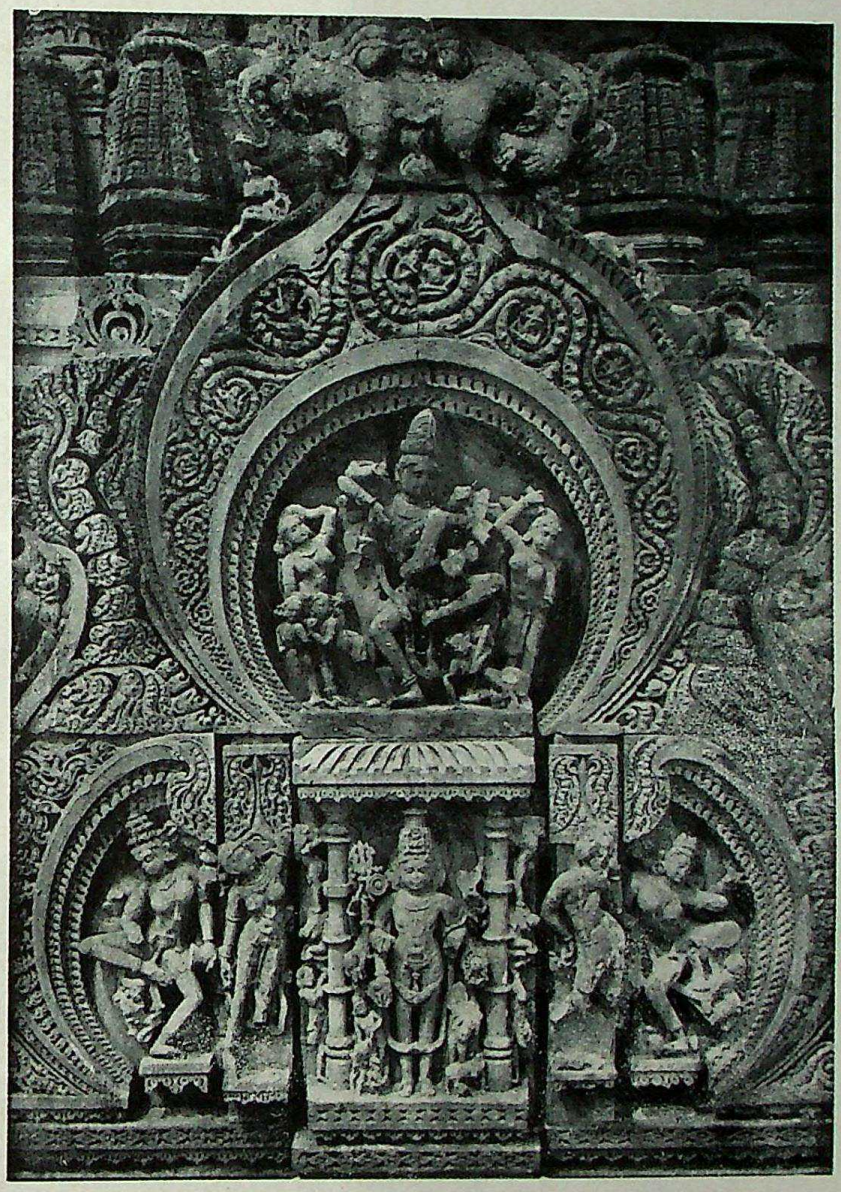

Plate P.A./4—Udayeśvara Temple, Udaypur. Details of eastern *śukanāsa*.

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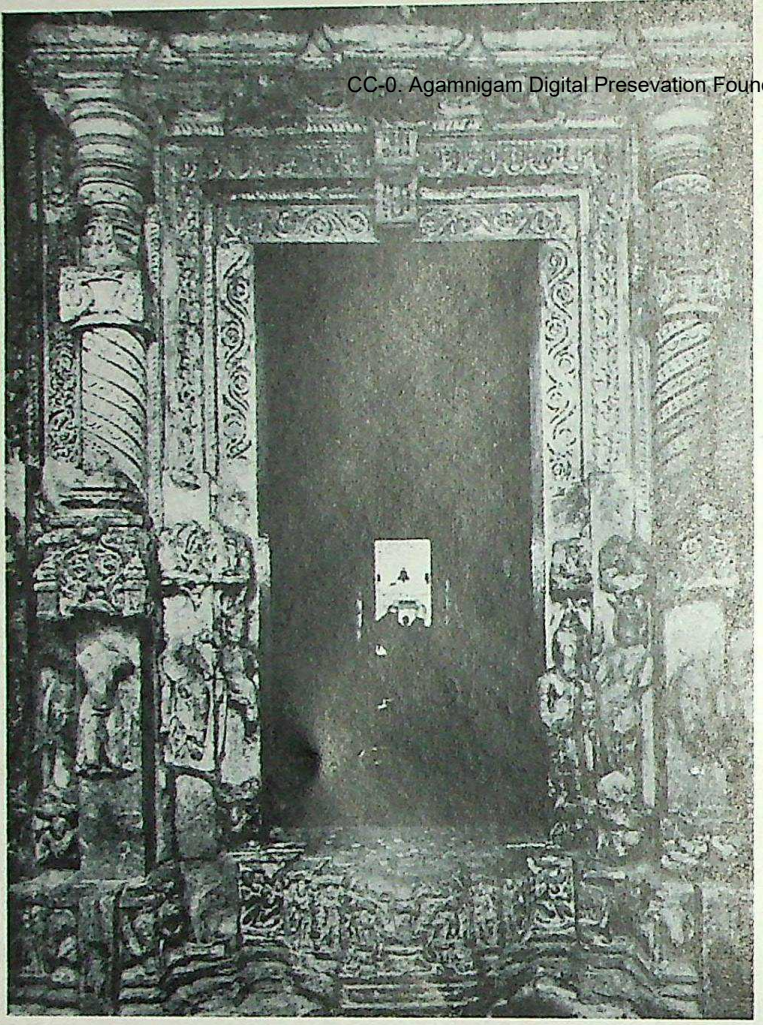

Plate P.A./5—Udayeśvara Temple, Udaypur. North entrance of *maṇḍapa*.

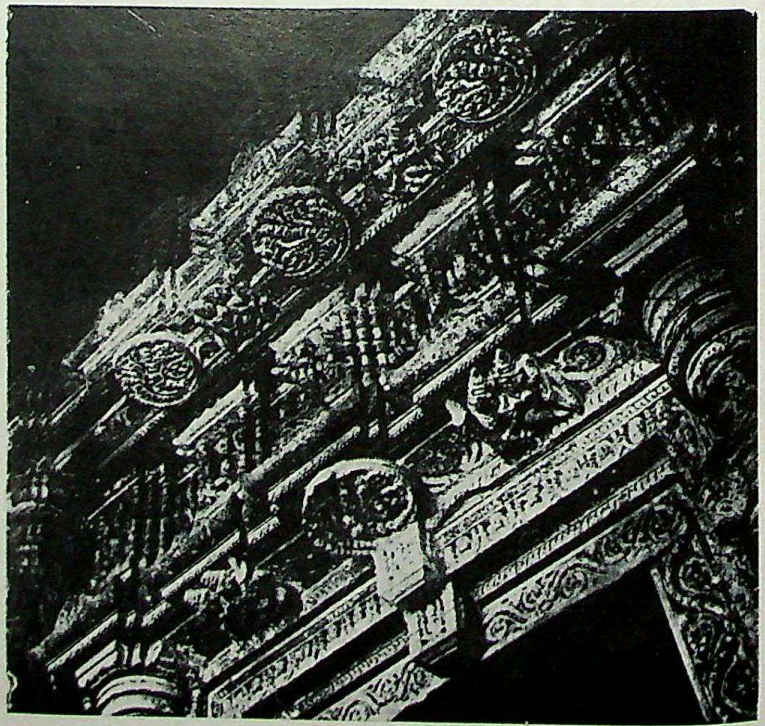

Plate P.A./6—Udayeśvara Temple, Udaypur. Details of North entrance of *maṇḍapa*.

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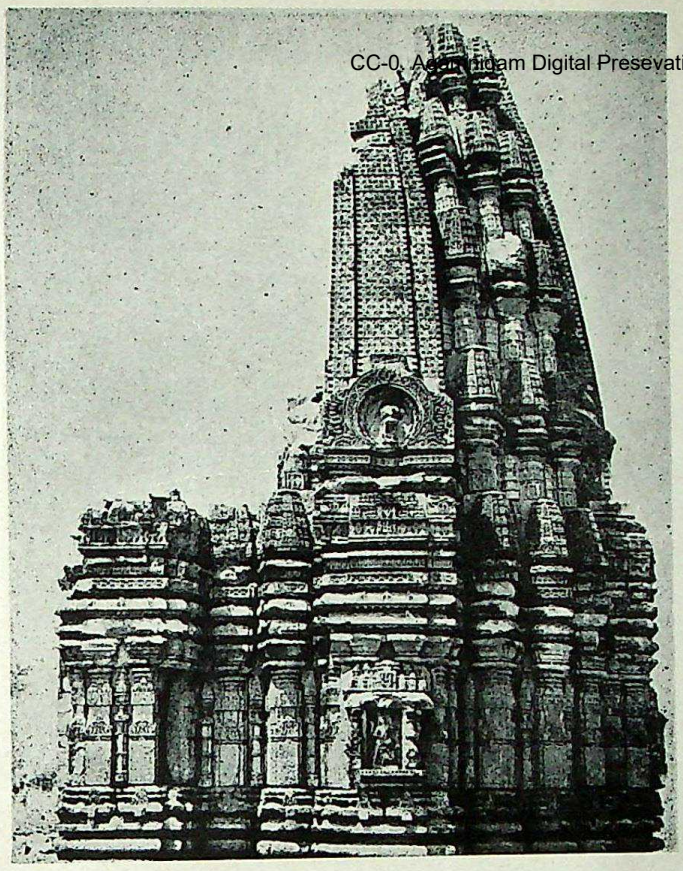

Plate P.A./7—Mahākaleśvara Temple,
Un. General View.

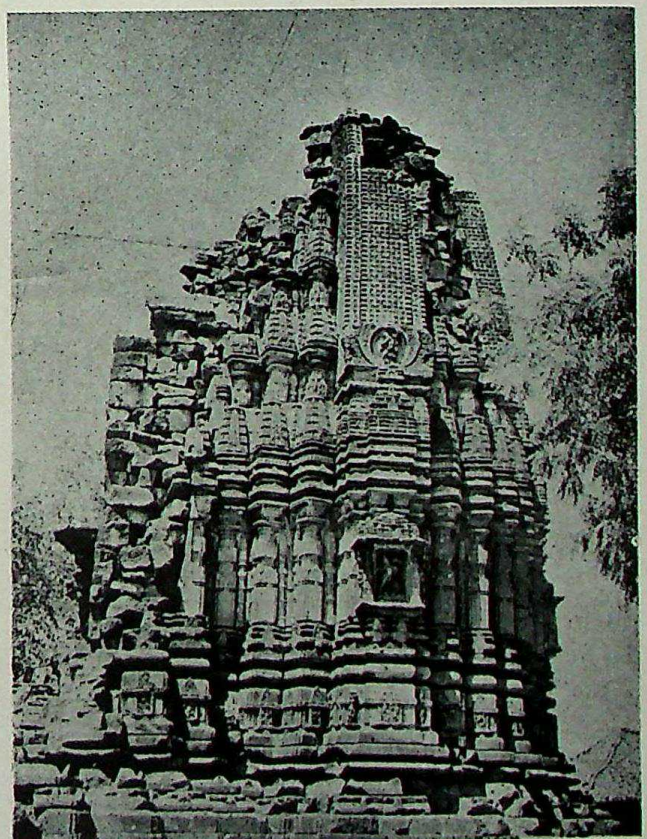

Plate P.A./8—Nilakantheśvara Temple,
Un. General View.

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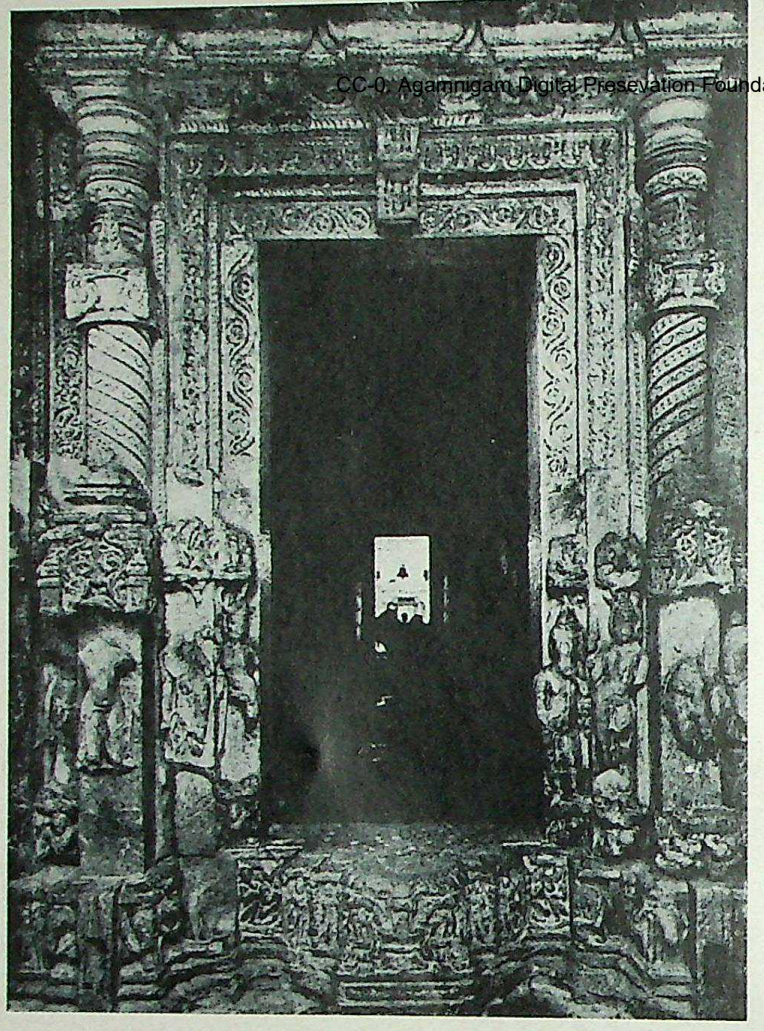

Plate P.A./5—Udayeśvara Temple, Udaypur. North entrance of *maṇḍapa*.

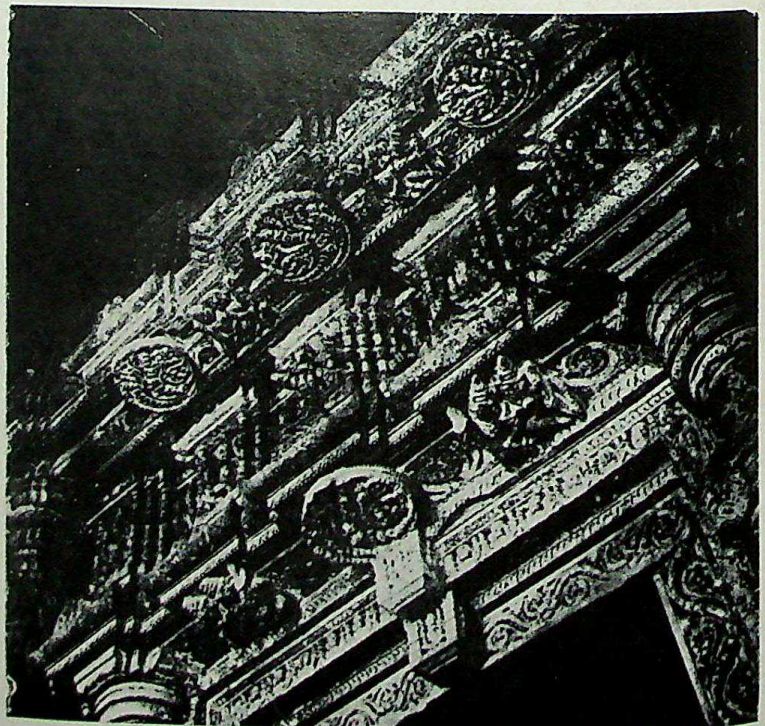

Plate P.A./6—Udayeśvara Temple, Udaypur. Details of North entrance of *maṇḍapa*.

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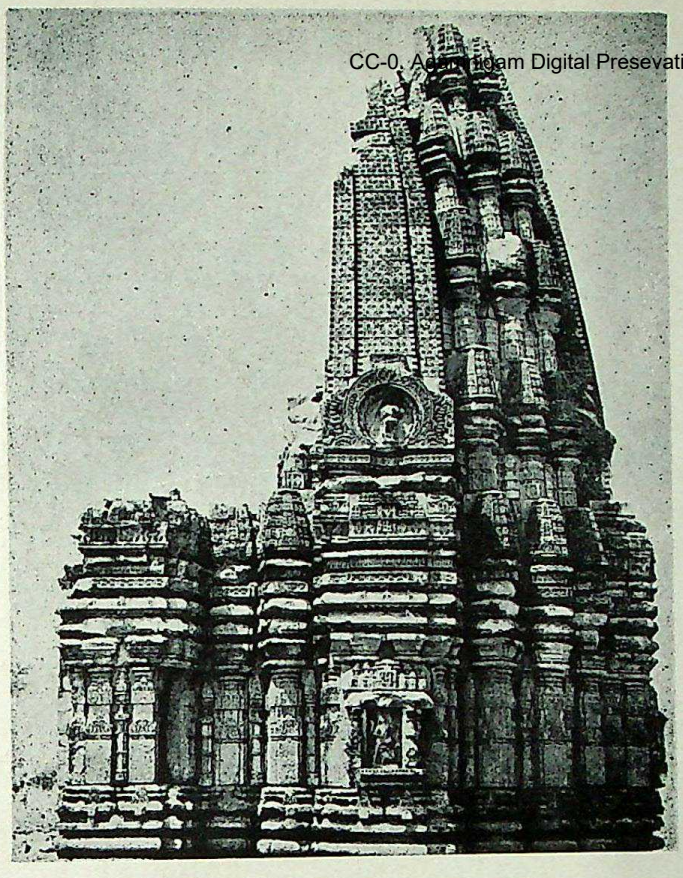

Plate P.A./7—Mahākaleśvara Temple,
Un. General View.

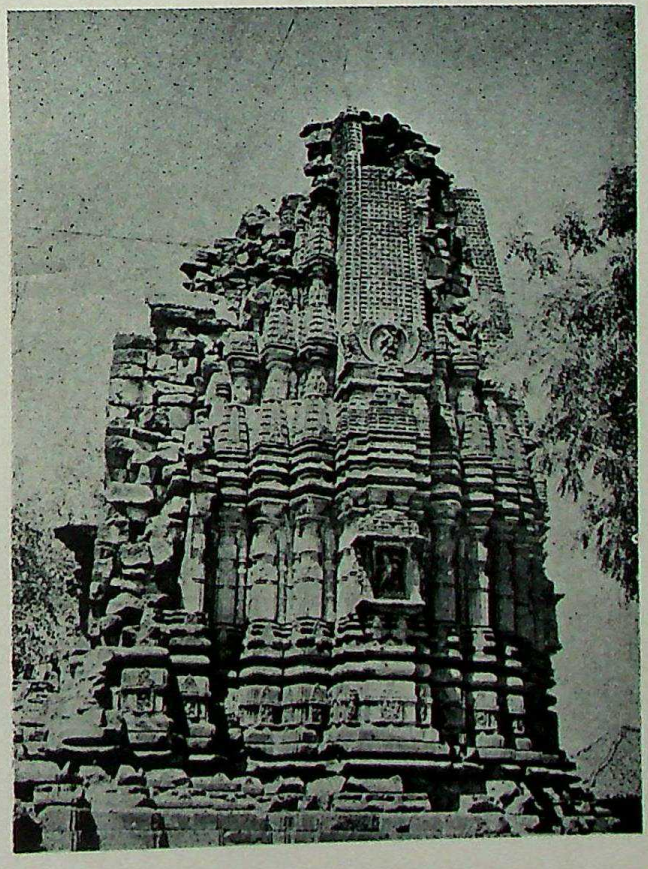

Plate P.A./8—Nilakantheśvara Temple,
Un. General View.

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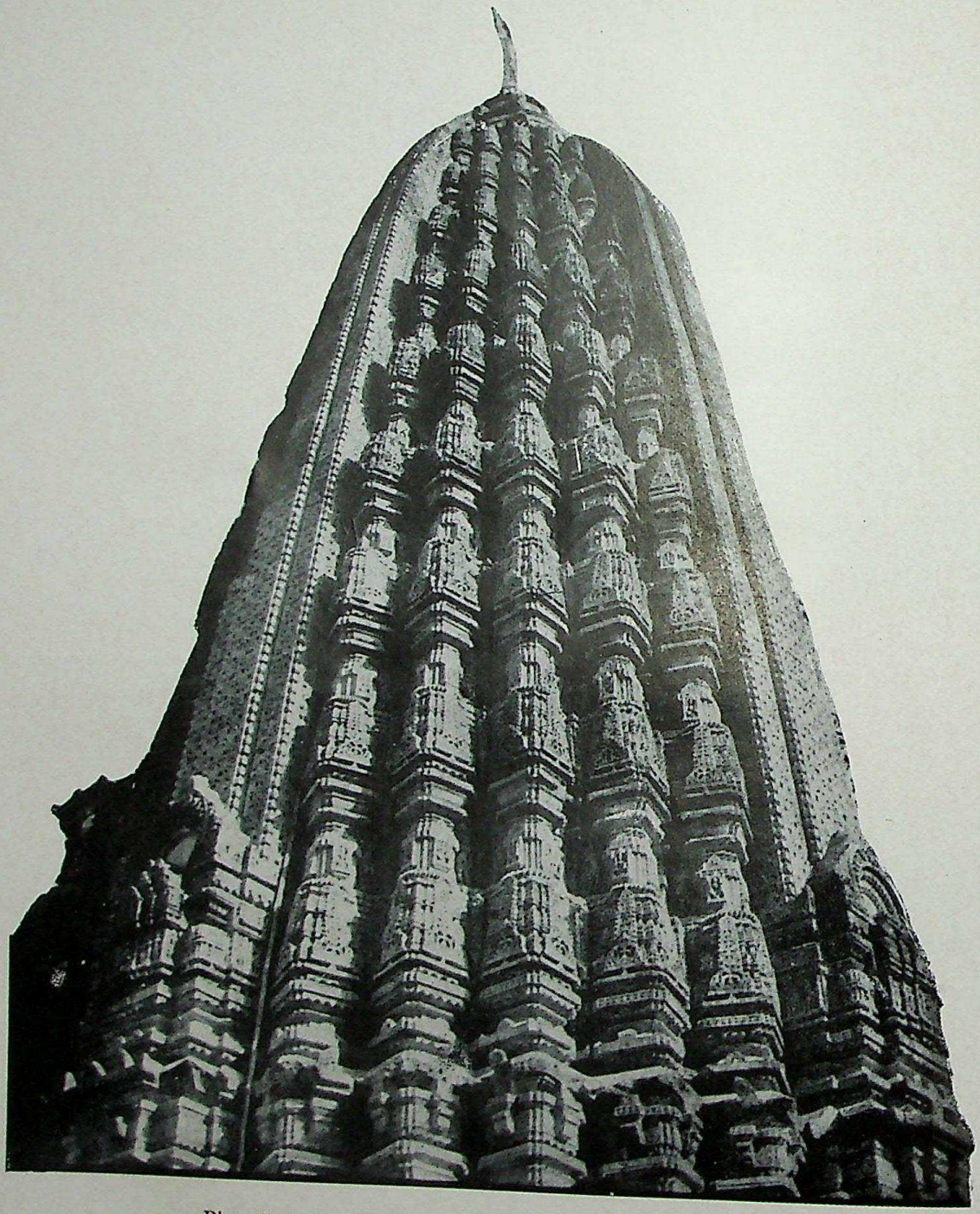

Plate P.A./9—Siddheśvara Temple, Nemawar. *Śikhara.*

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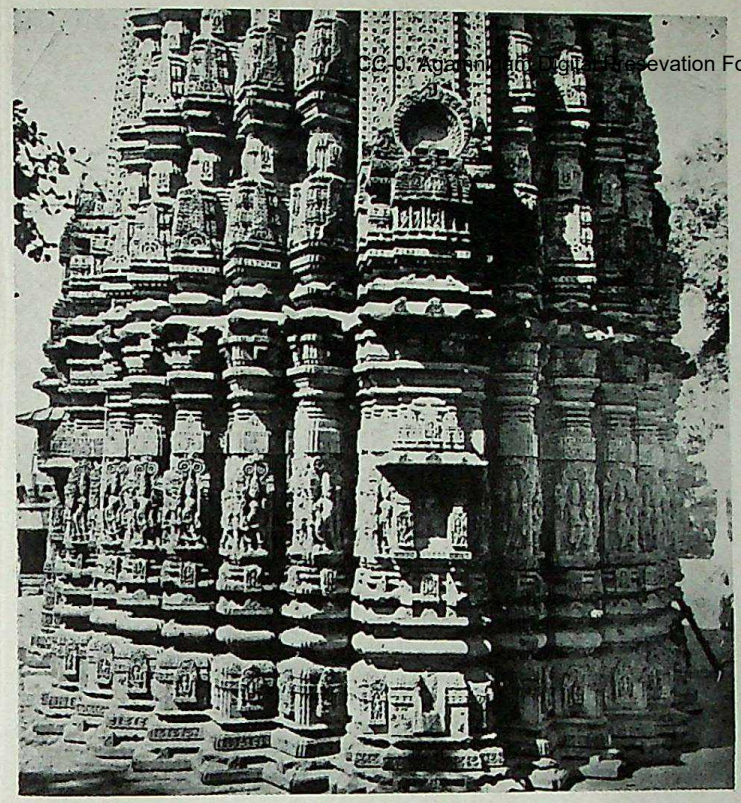

Plate P.A./10—Siddheśvara Temple, Nemawar. *Maṇḍovara.*

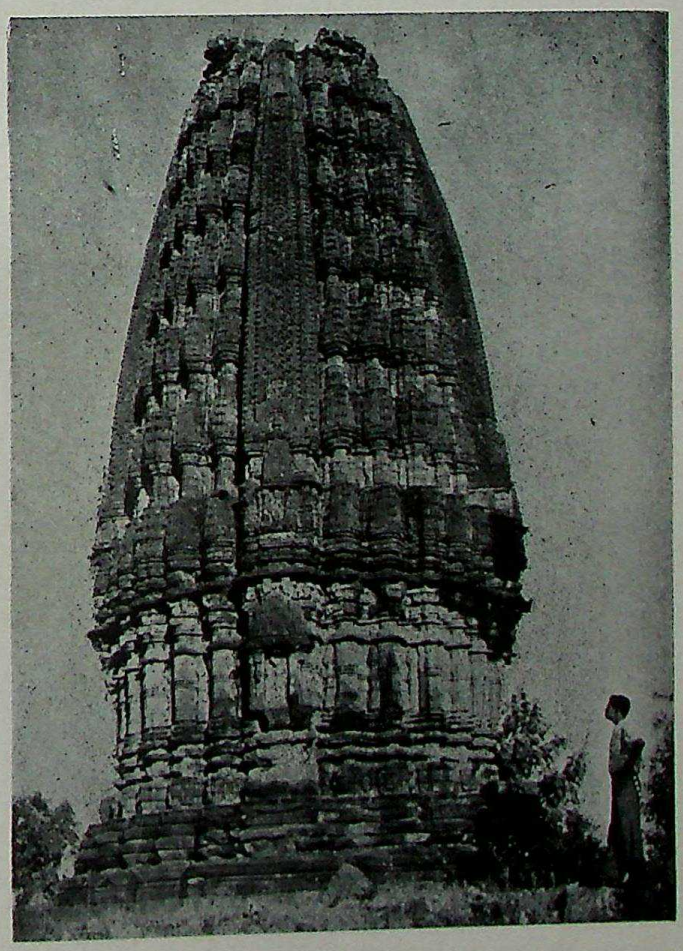

Plate P.A./11—Mālavai Temple, Alirajpur. General view.

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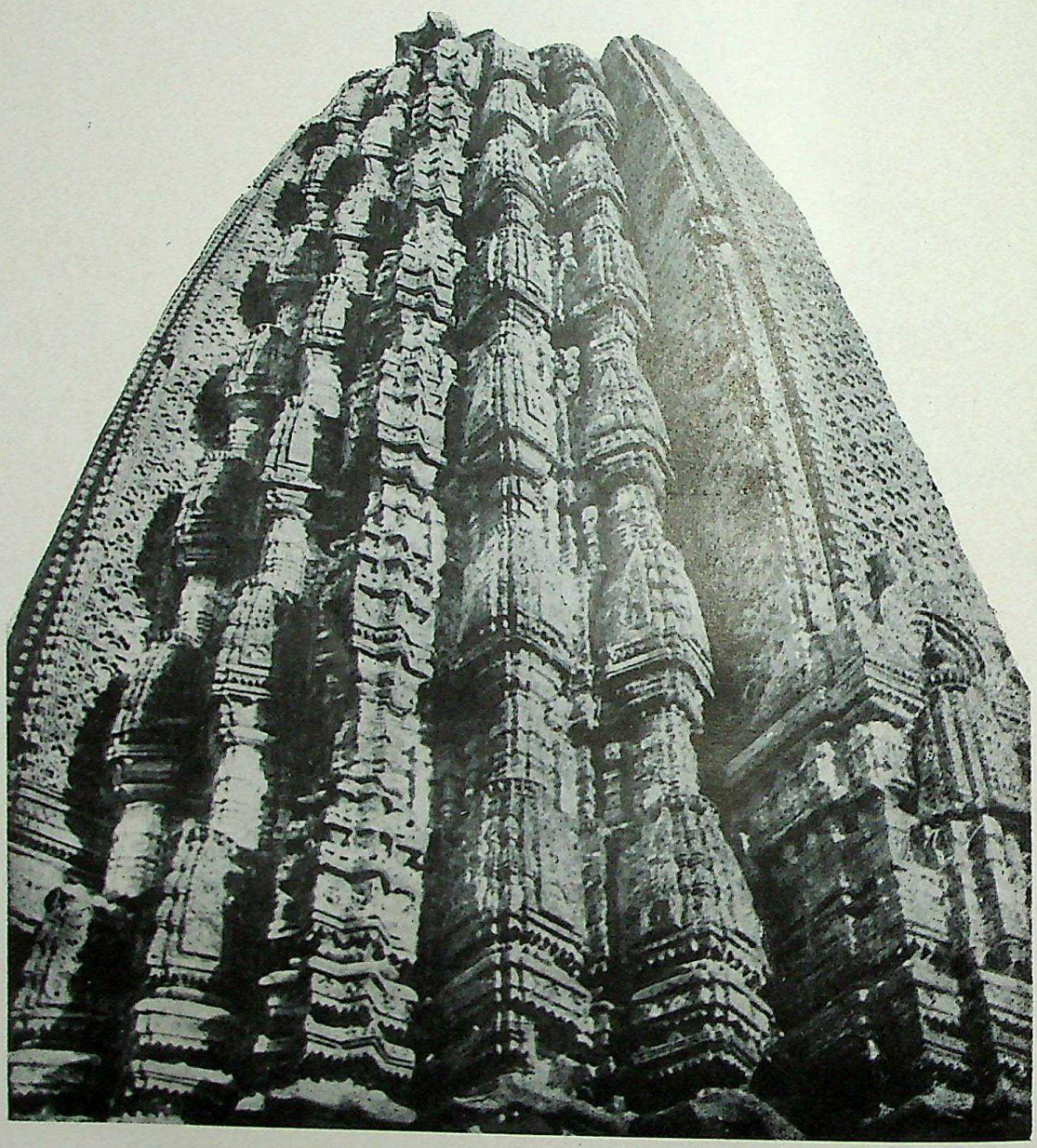

Plate P.A./12—Mālavai Temple, Alirajpur. Detail of *Śikhara.*

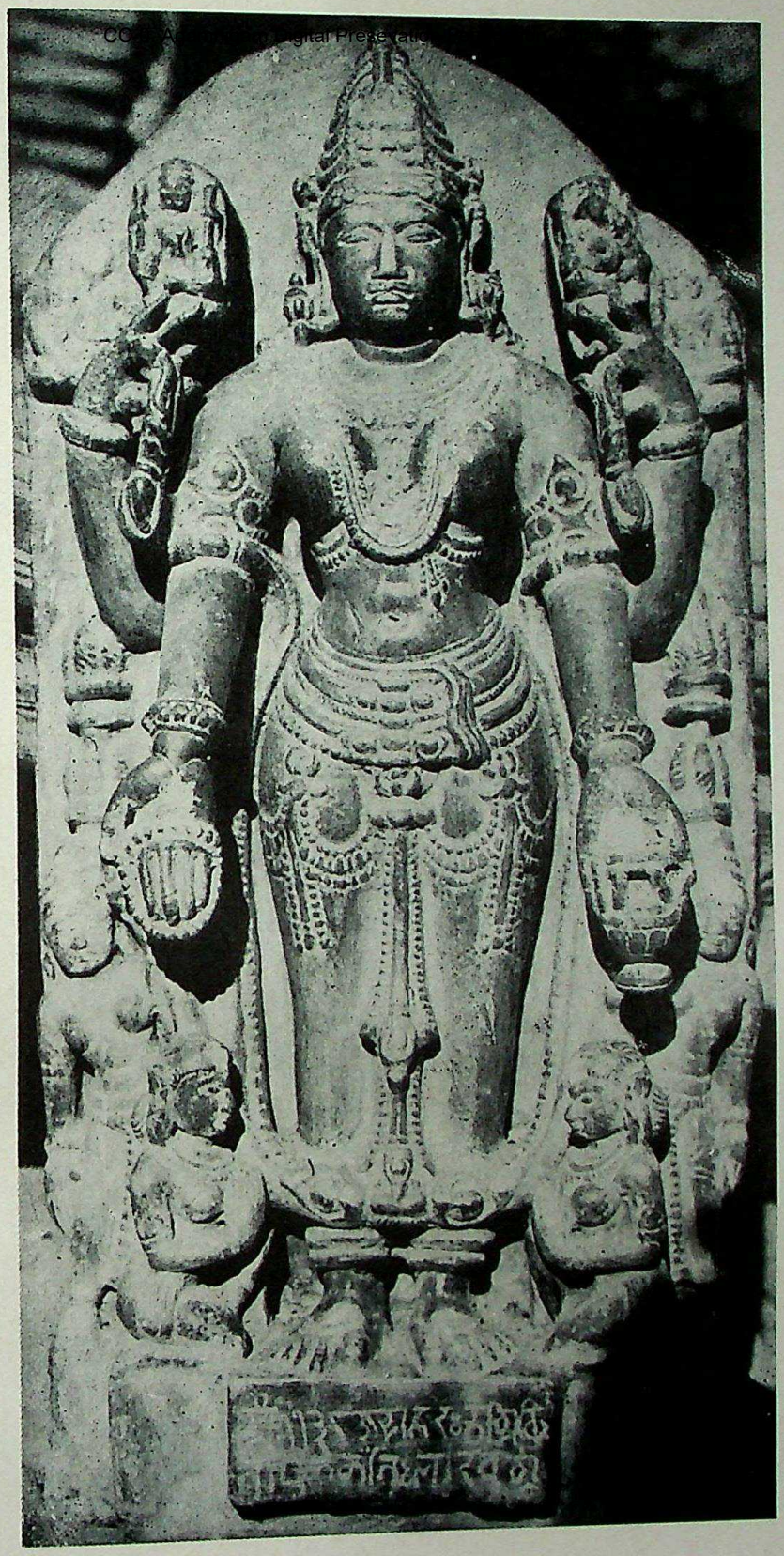

Plate 2/1—Pārvatī (Dhar).

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Fig. 3/1—Chandravati, Varaha.

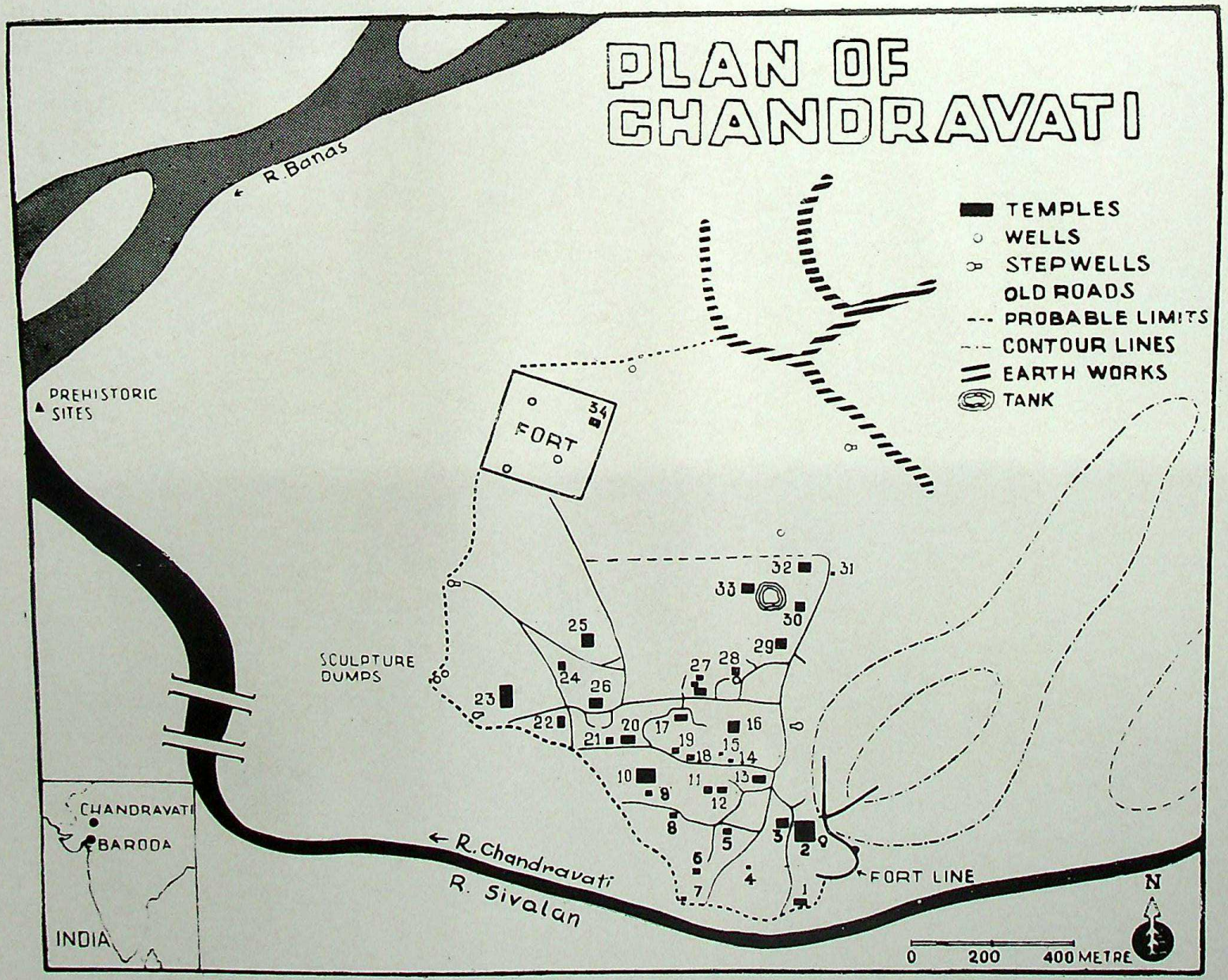

Fig. 3/2—Plan of Chandravati.

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Fig. 3/3—Chandravati site view from South-East.

Fig. 3/4—Chandravati Temple No. 2. View from South-East.

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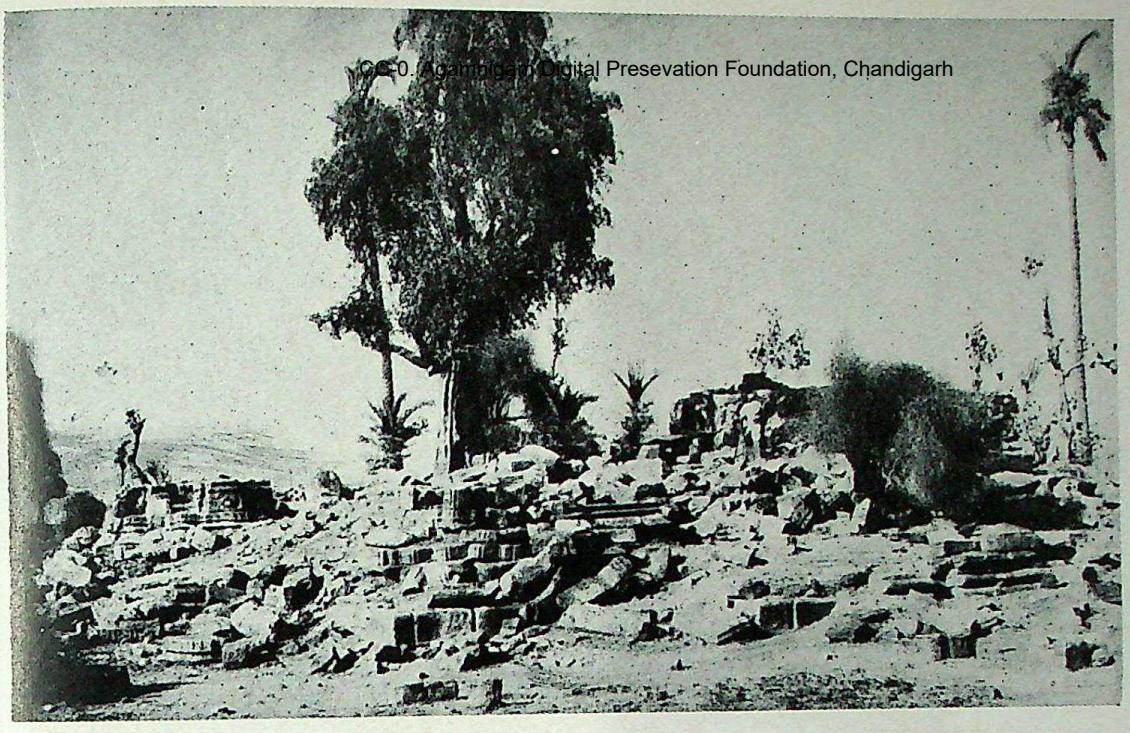

Fig. 3/5—Chandravati. View of the ruins of Temple No. 16.

Fig. 3/6—Chandravati. Iśāna, near Temple No. 3.

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Fig. 3/7—Chandravati. Image of Keśava in Temple No. 8.

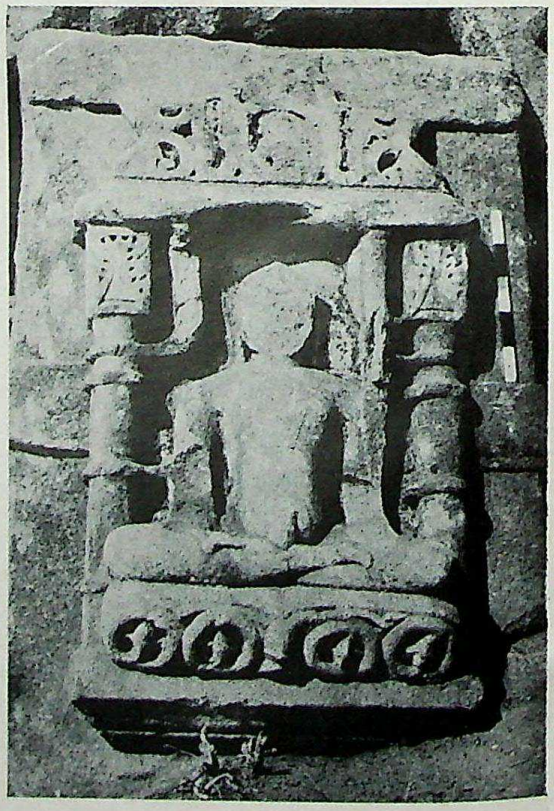

Fig. 3/8—Chandravati. Lakulish image.

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Fig. 3/9—Chandravati. Lakulish four armed.

Fig. 3/10—Chandravati. Ten armed Mahisasura mardini facing North.

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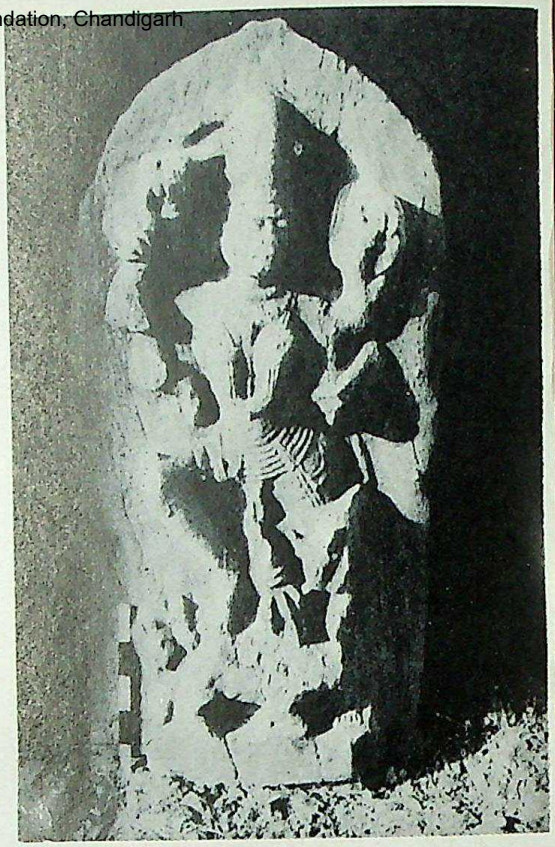

Fig. 3/11—Chandravati. Eight armed Mahisamardīni.

Fig. 3/12—Memorial Stone from a Math on the South of river Chandravati, Palia with an Inscription dated Sam. 1334.

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Plate 5/1—Chamunda, Paramāra, 11th Cen. A.D., Chandravati, Rajputana Museum, Ajmer.

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Plate 5/3—Chamunda, Paramāra, 11th Cent. A.D., Nilakantha Temple, Arthuna.

Plate 5/2—Chamunda with Fish.

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Plate 5/4—Devi holding a fish, Pala, 11th Cent. A.D., Bengal, Dacca Museum, Dacca.

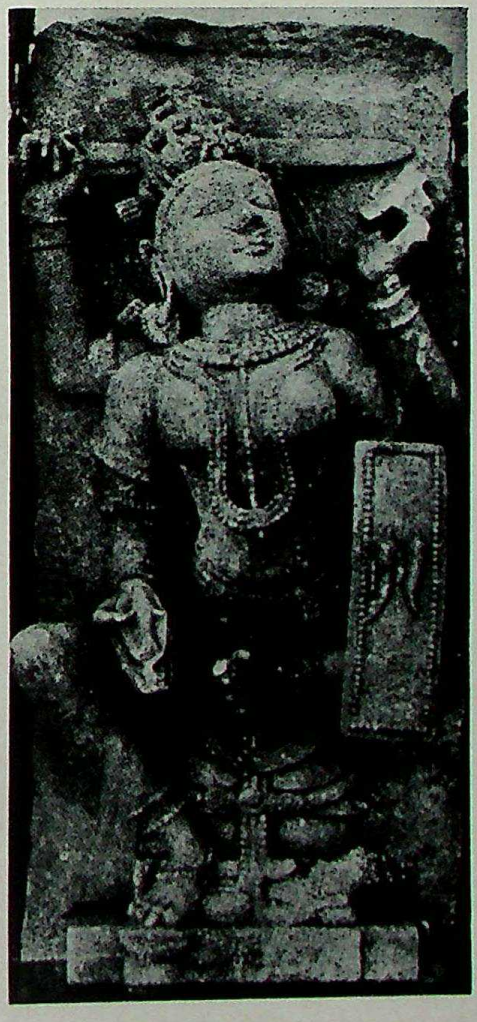

Plate 5/5—Devi carrying a fish in a cup, Chalukya, 11th-12th Cent. A.D., Zinguwada (Saurashtra).

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Plate 5/6—Chamunda carrying a corpse in a cup, 10th Cent. A.D., Pandrethan, Kashmir, S.P.S. Museum, Srinagar.

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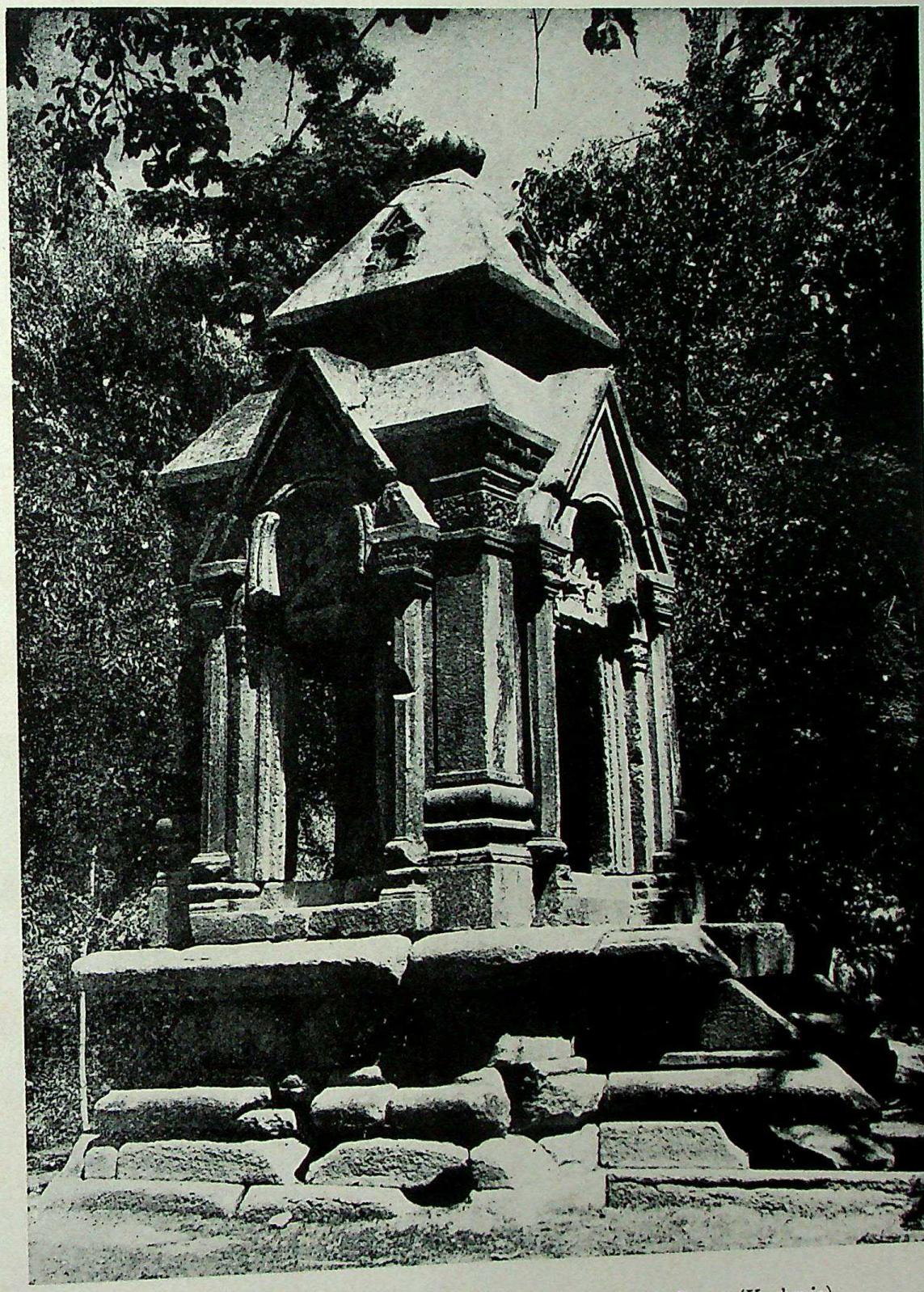

Plate 7/1—General View from South-east, Siva temple, Payar (Kashmir).

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Plate 7/2—Lakulīśa on the front niche, Śiva temple, Payar (Kashmir).

Plate 7/3—Natarāja represented in the back nīche, Siva temple, Payar (Kashmir).

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Plate 10/1—Viṣṇu image (Tumain).

Plate 10/2—Indra and Indrāṇi (Tumain).

Plate 10/3—Pārvatī (Tumain).

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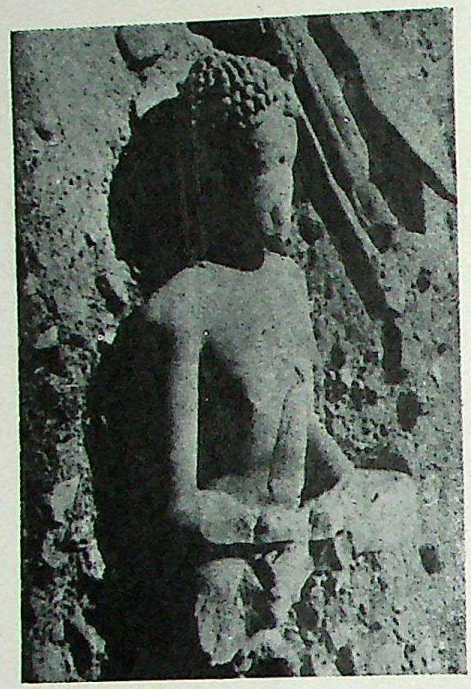

Plate 10/7—Jaina Tirthankara (Tumain).

Plate 10/4—Rewanta (Tumain).

Plate 10/5—Saraswatī and Śakatandhara (Tumain).

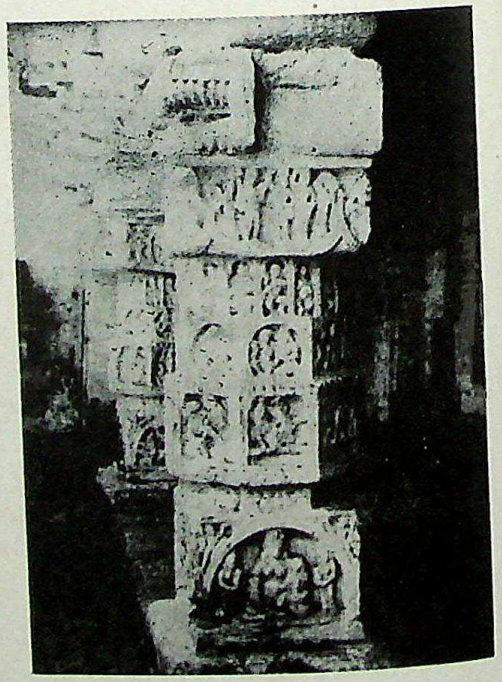

Plate 10/6—Decorated pillars (Tumain).

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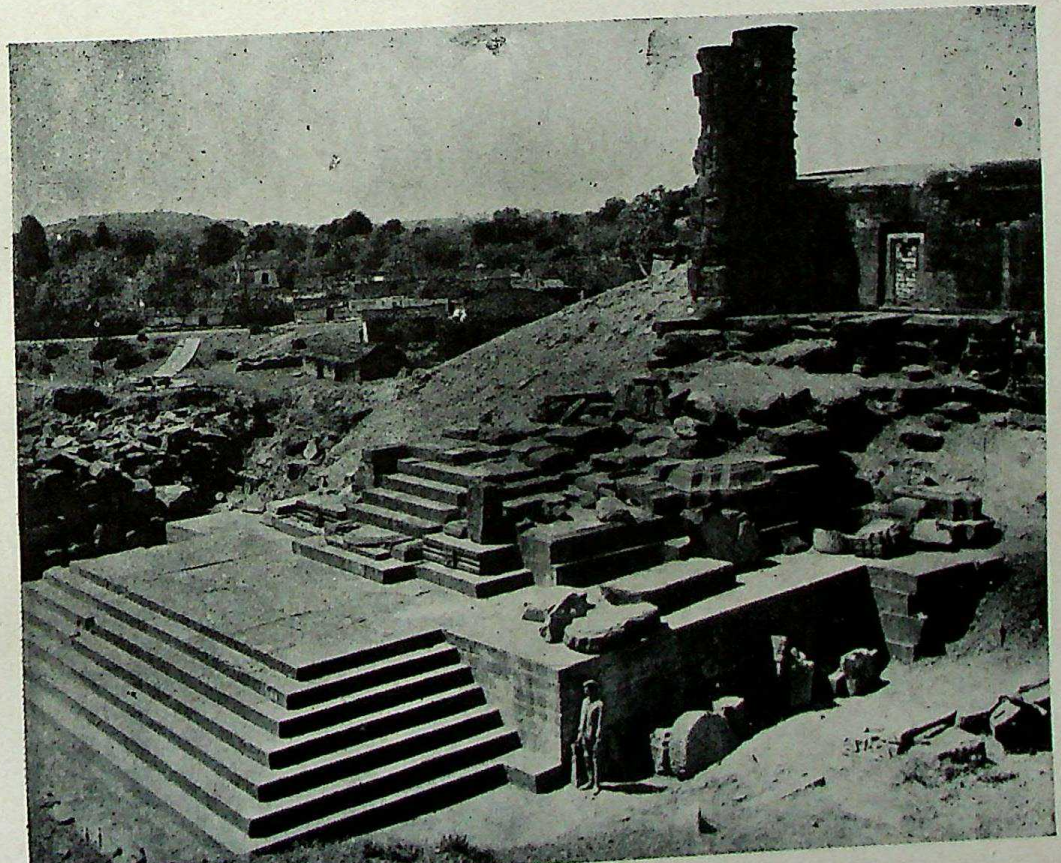
Plate 11/1—Vidisha, Vijayamandír. View of the interior of Bijamandal mosque.

Plate 11/2—Vidisha, Vijayamandir. View of the exposed steps of the temple during excavation on southern side.



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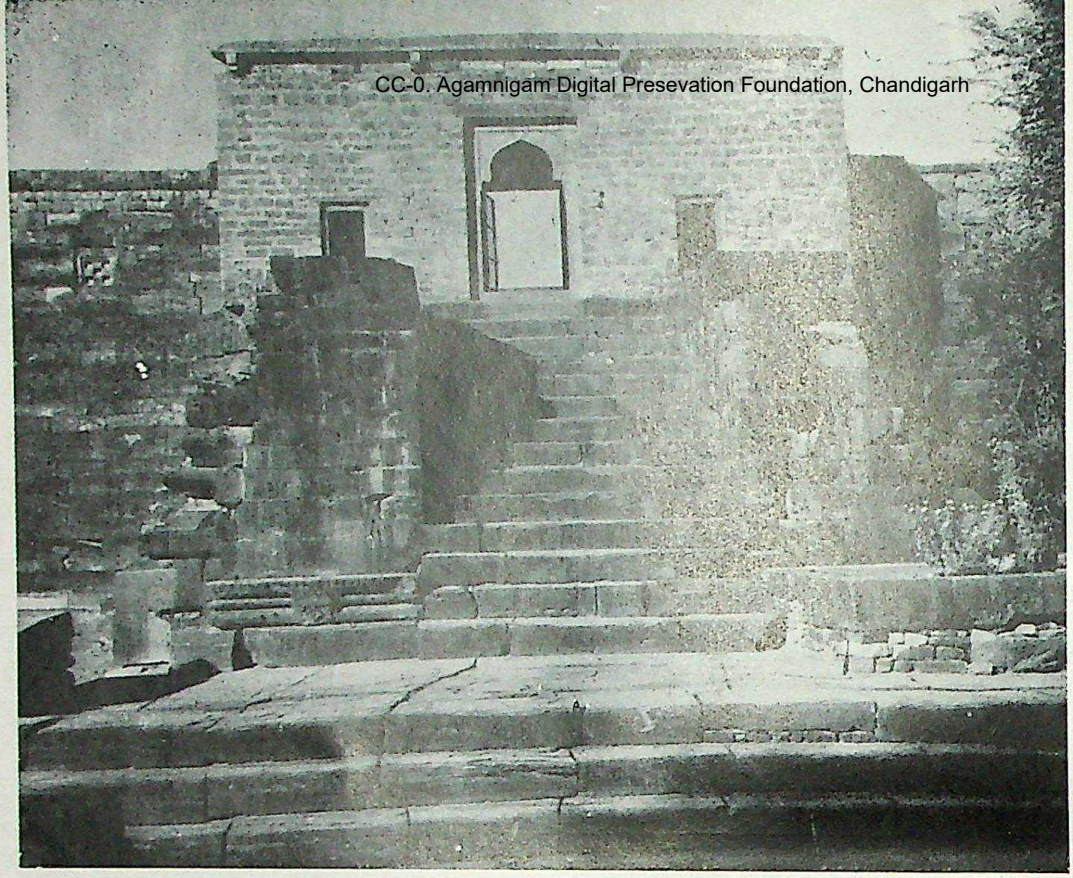

Plate 11/3—Vidisha, Vijayamandir. View of the steps already existing on the eastern side.

Plate 11/4—Mandhata view of Siddhanatha Temple.

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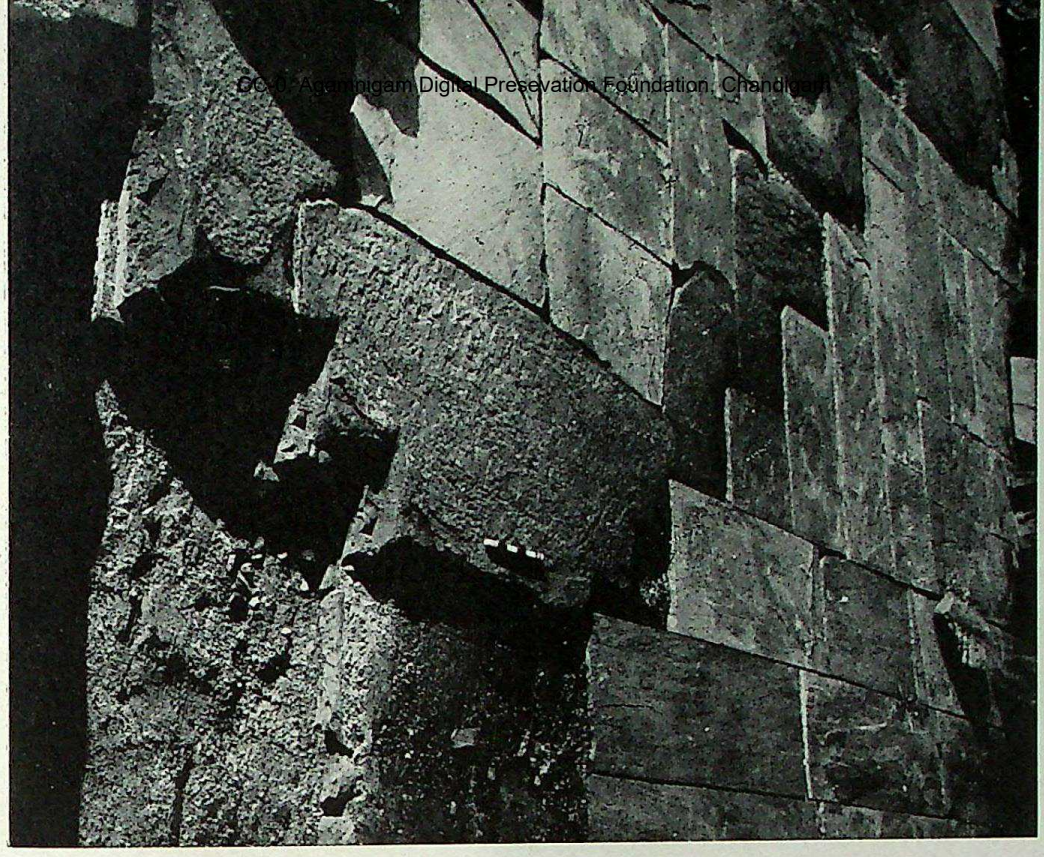
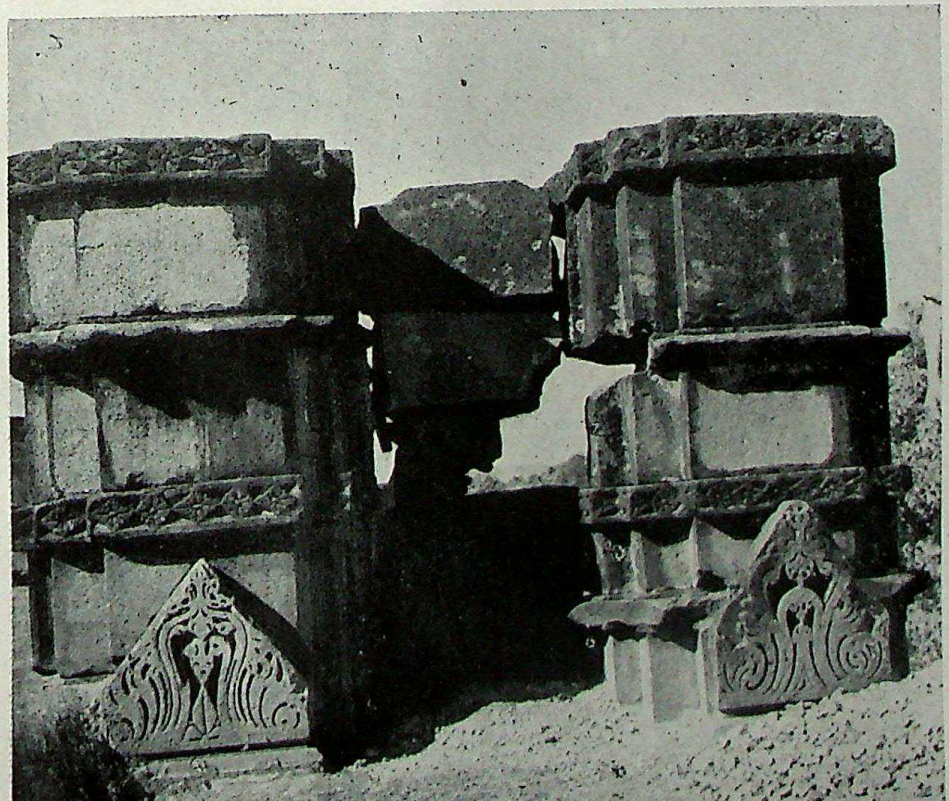


Plate 11/5—Vidisha, Vijayamandir. Close up view of the offsets of the pitha still visible at its working level amongst modern slab pavement.

Plate 11/6—Vidisha, Vijayamandira. Close up view of the original pillars and partition wall temple from the roof of the mosque.



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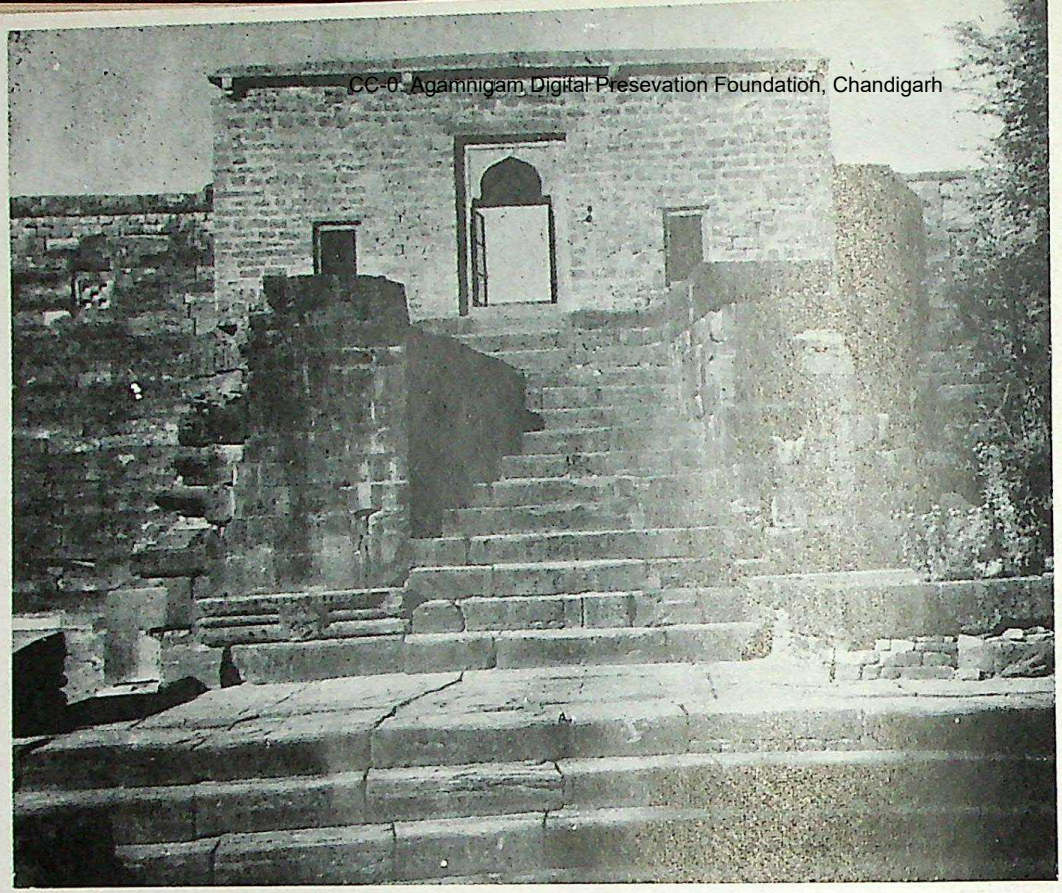
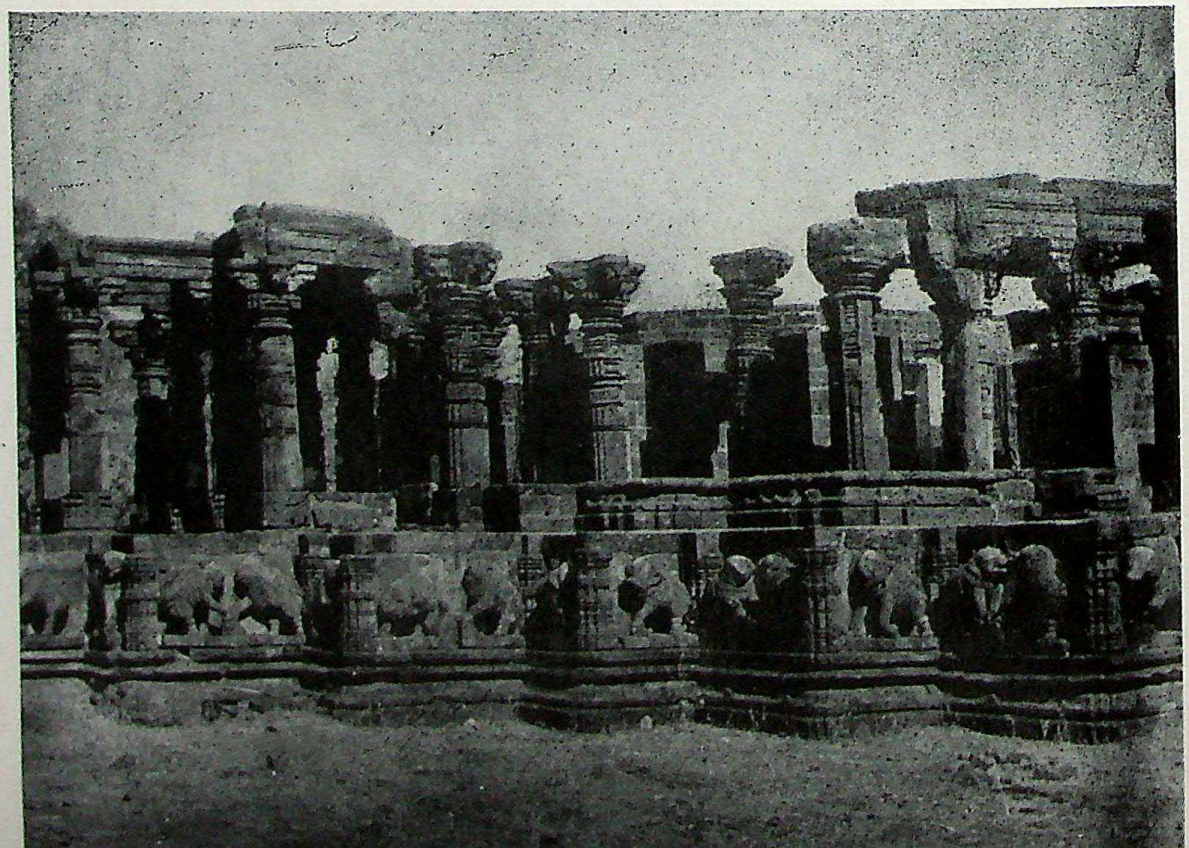


Plate 11/3—Vidisha, Vijayamandir. View of the steps already existing on the eastern side.

Plate 11/4—Mandhata view of Siddhanatha Temple.



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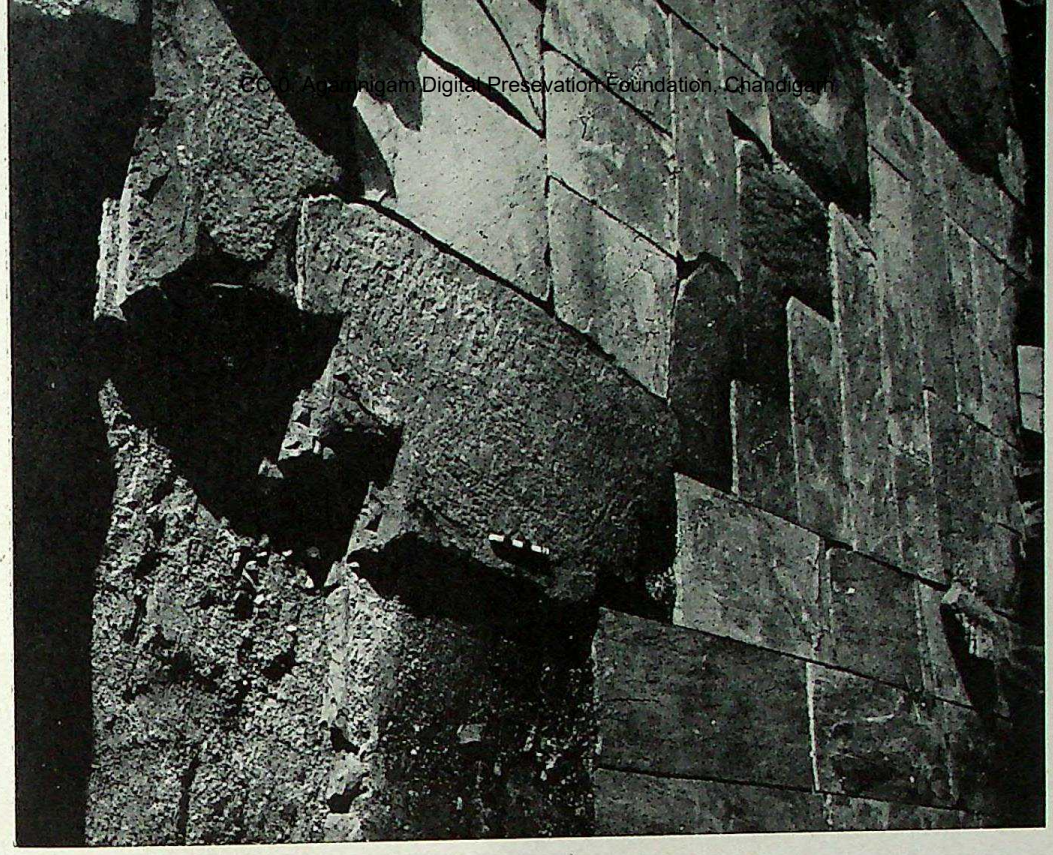
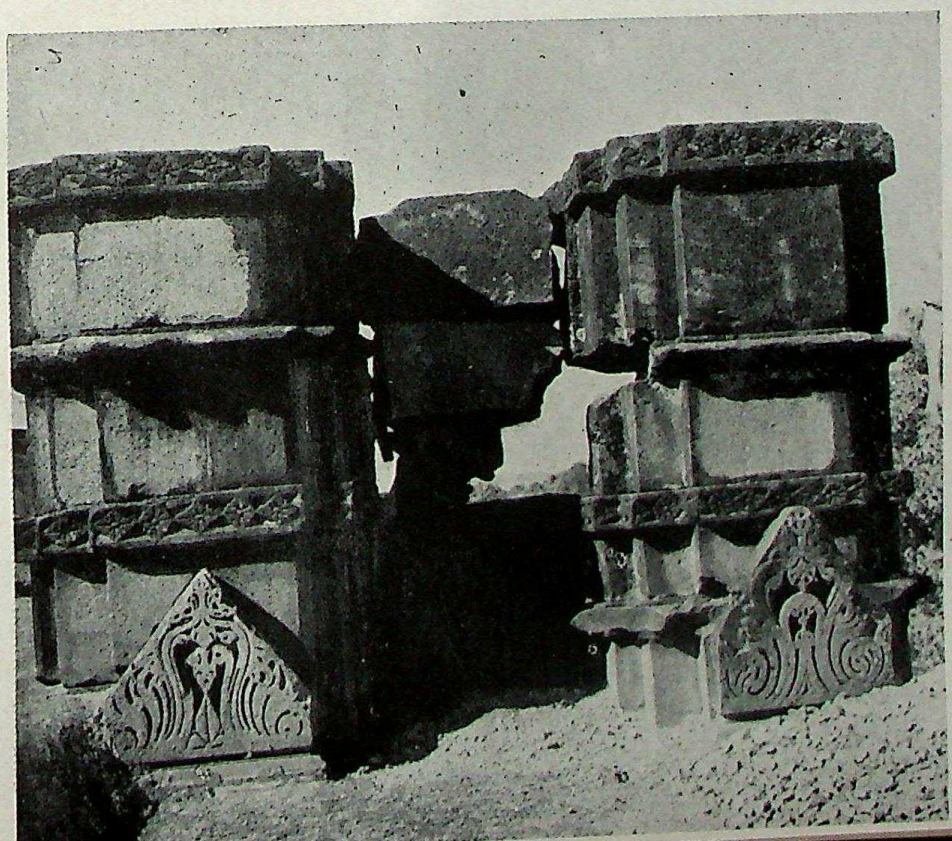


Plate 11/5—Vidisha, Vijayamandir. Close up view of the offsets of the pitha still visible at its working level amongst modern slab pavement.

Plate 11/6—Vidisha, Vijayamandira. Close up view of the original pillars and partition wall temple from the roof of the mosque.



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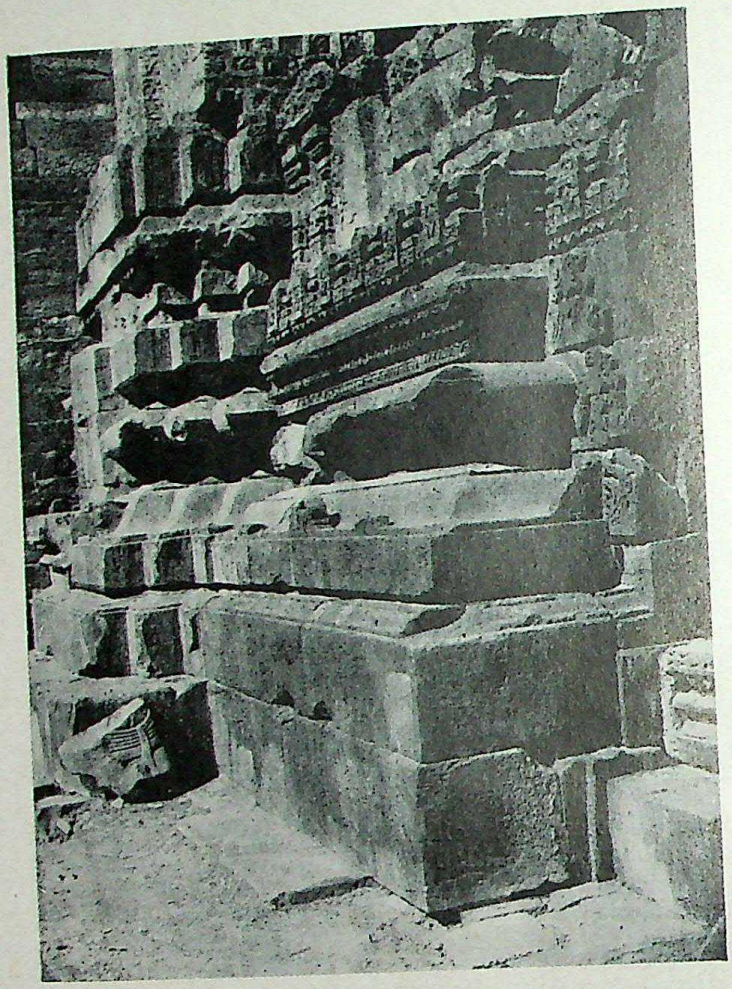

Plate 11/7—Vidisha, Vijayamandira. View of vertical projections of the temple structure.

Plate 11/8—Vidisha, Vijayamandira. View of the original pillars step slope and break in the continuity of the temple structure toward west.

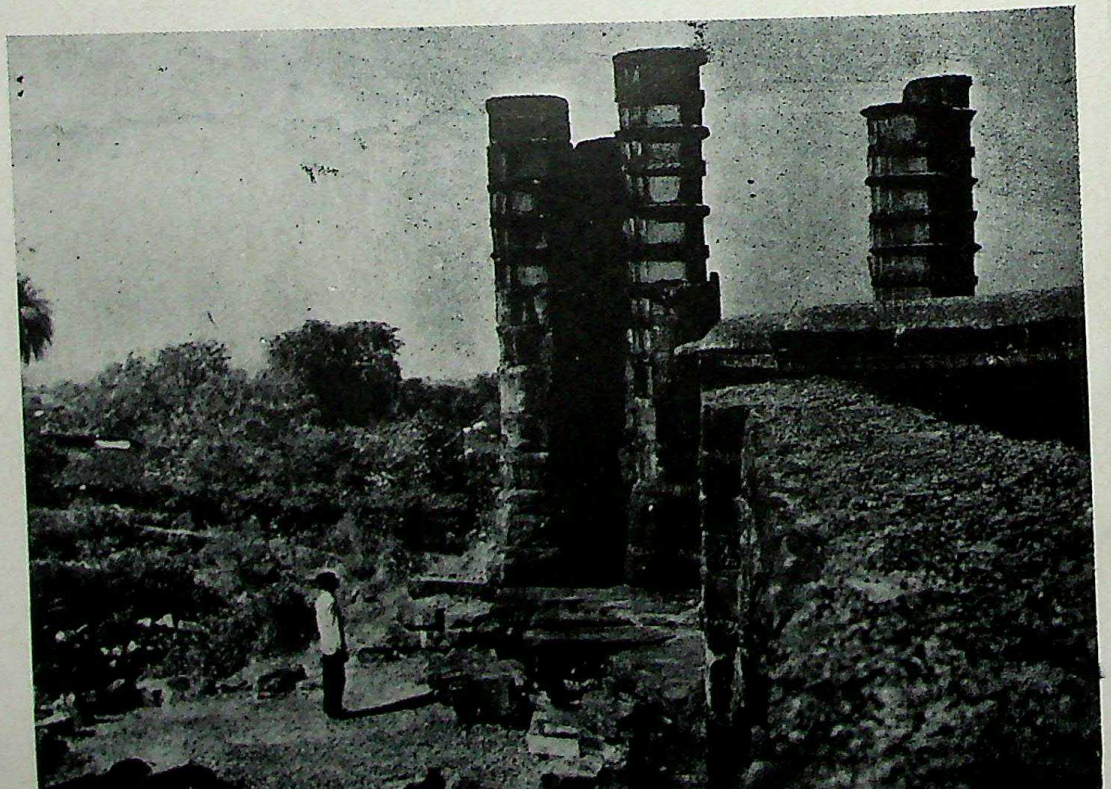

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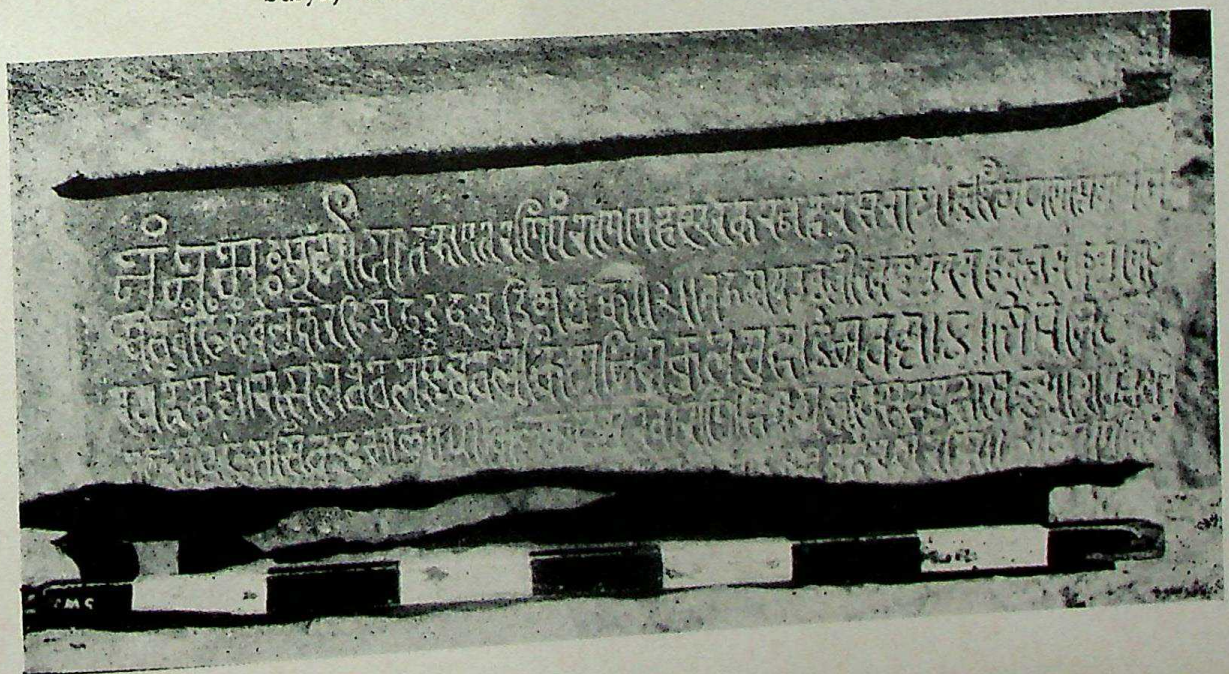
Plate 11/10—Vidisha, Vijayamandira. Image of dancing Ganpati discovered from excavation on the southern side of the temple.

Plate 11/9—Vidisha, Vijayamandira. Fragment of Devanagiri inscription (dedicated to Surya) found from excavation.



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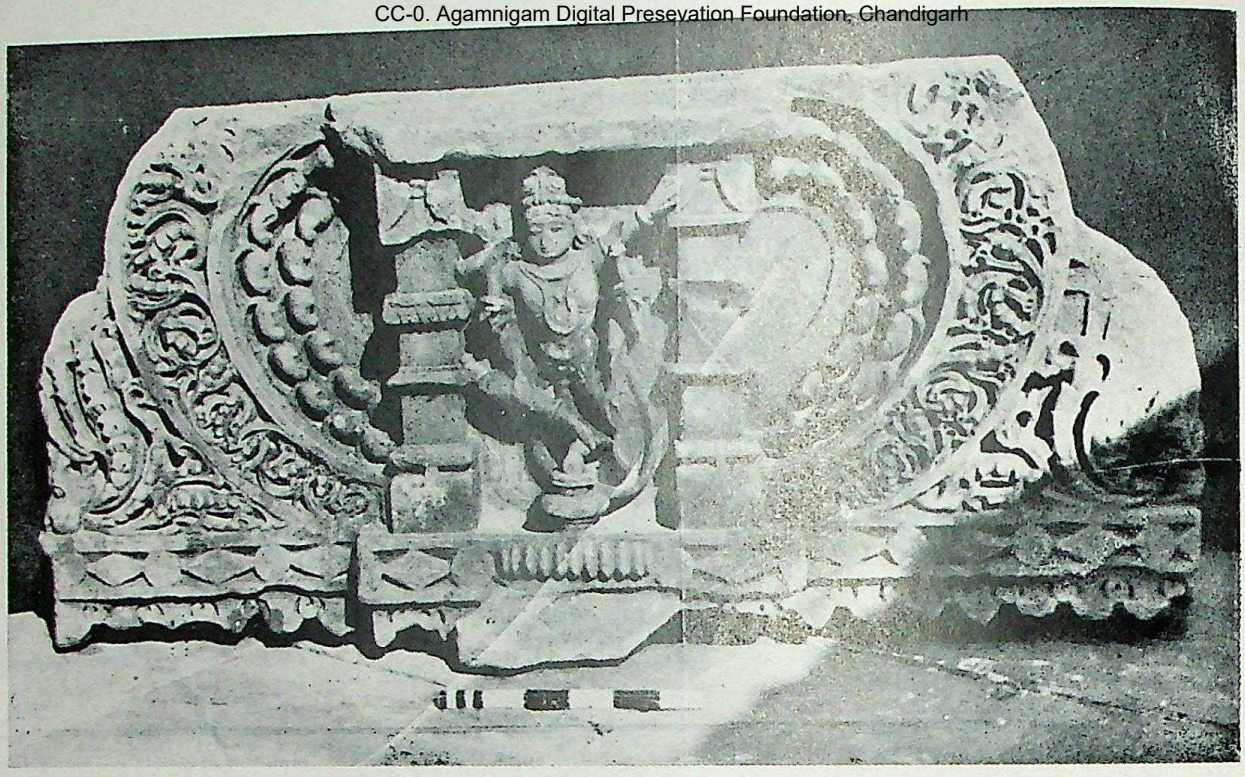

Plate 11/11—Vidisha, Vijayamandira. Image of Nataraja Śiva discovered from the neighbouring area.

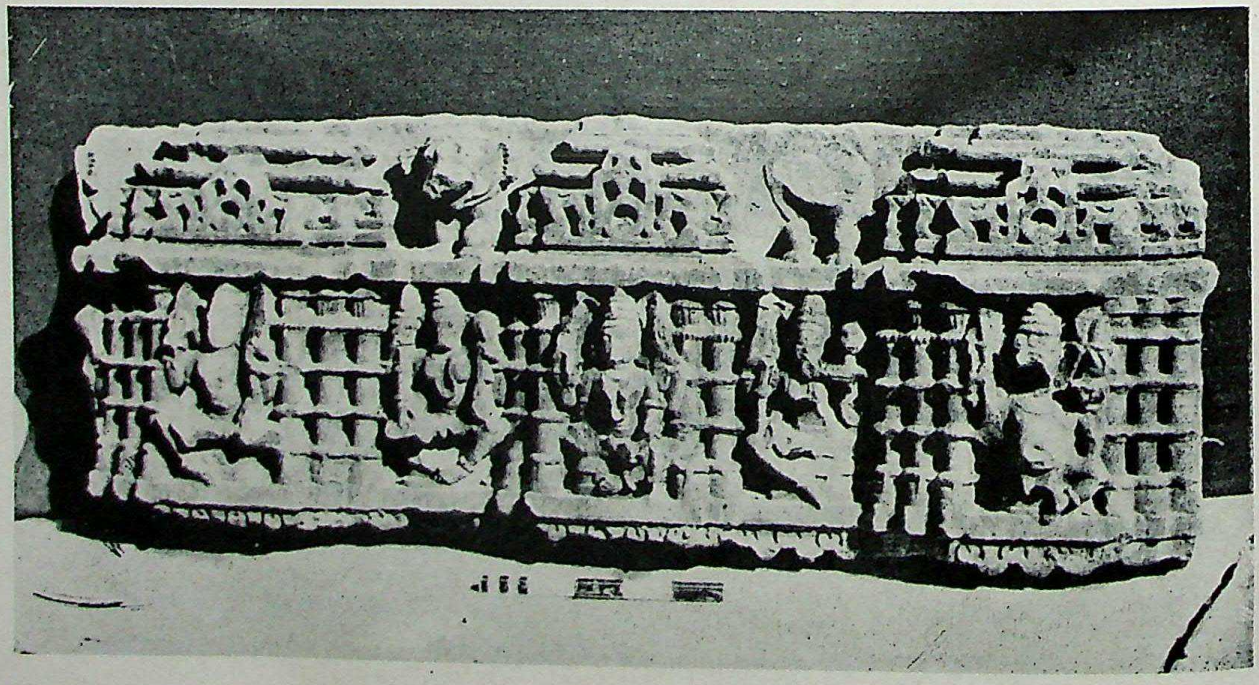

Plate 11/12—Vidisha, Vijayamandira. A fragment of a panel of Sapta-Mātrīkā.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

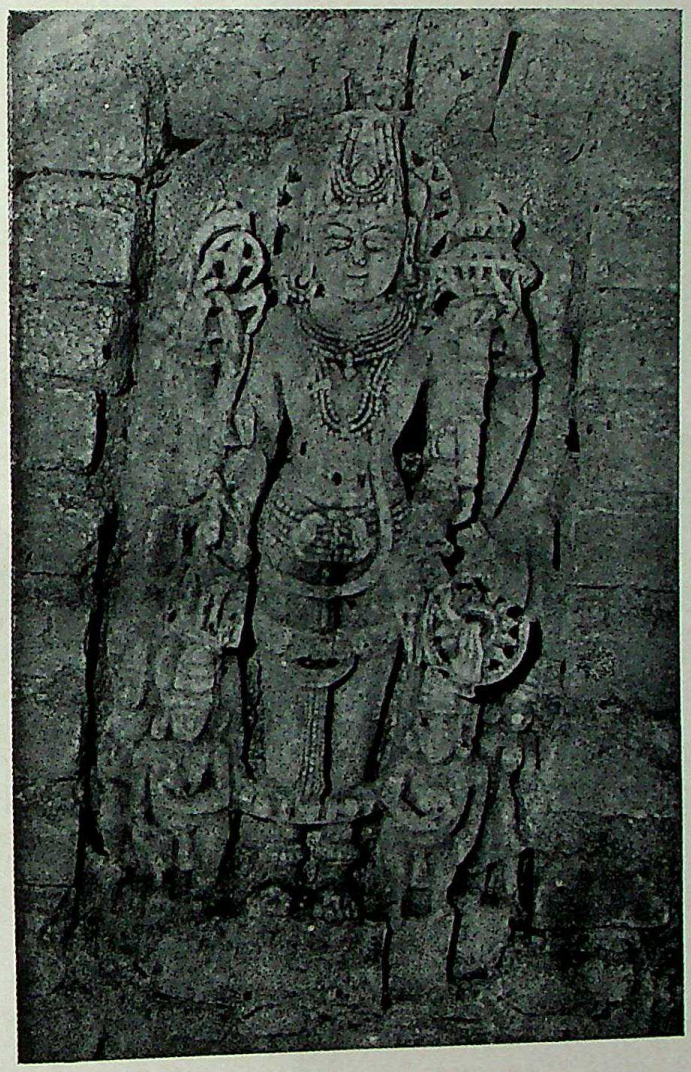

Plate 13/1—Viṣṇu in his Nārāyaṇa form (Harsud).

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Plate 13/2—Viṣṇu in his Śrīdhara form (?) (Harsud).

Plate 13/3—Gauri (?) (Harsud).

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Plate 13/4—Maheśamūrti (Khandwa).

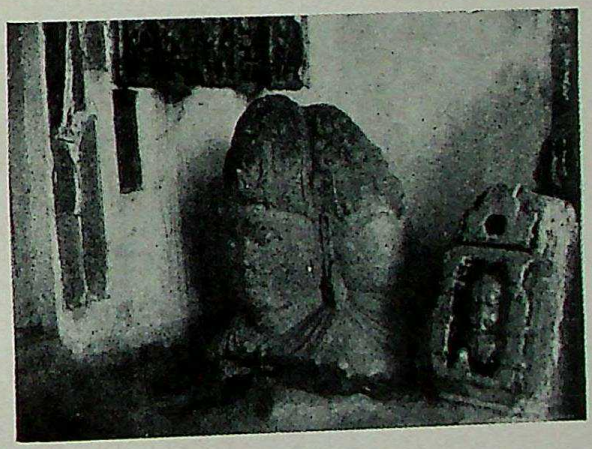

Plate 13/4a—Maheśamurti (Khandwa).

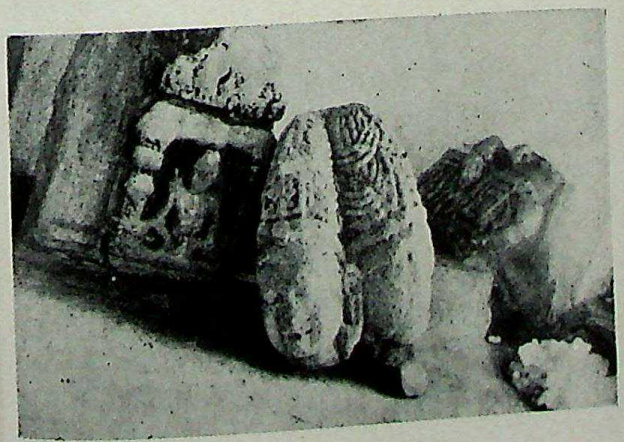

Plate 13/4b—Maheśamurti smaller (Khandwa).
Right face Bhairavi.

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Plate 13/6—Rāvaṇānugraha mūrti (Khandwa).

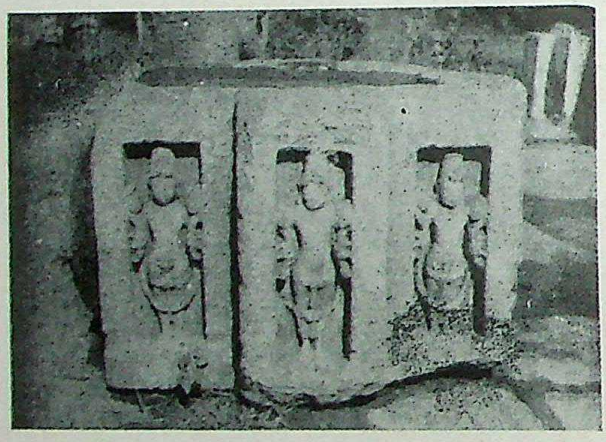

Plate 13/5—Dvadaśāditya in a pillar-base (Khandwa).

Plate 13/7—Gaṇesa (Koladit).

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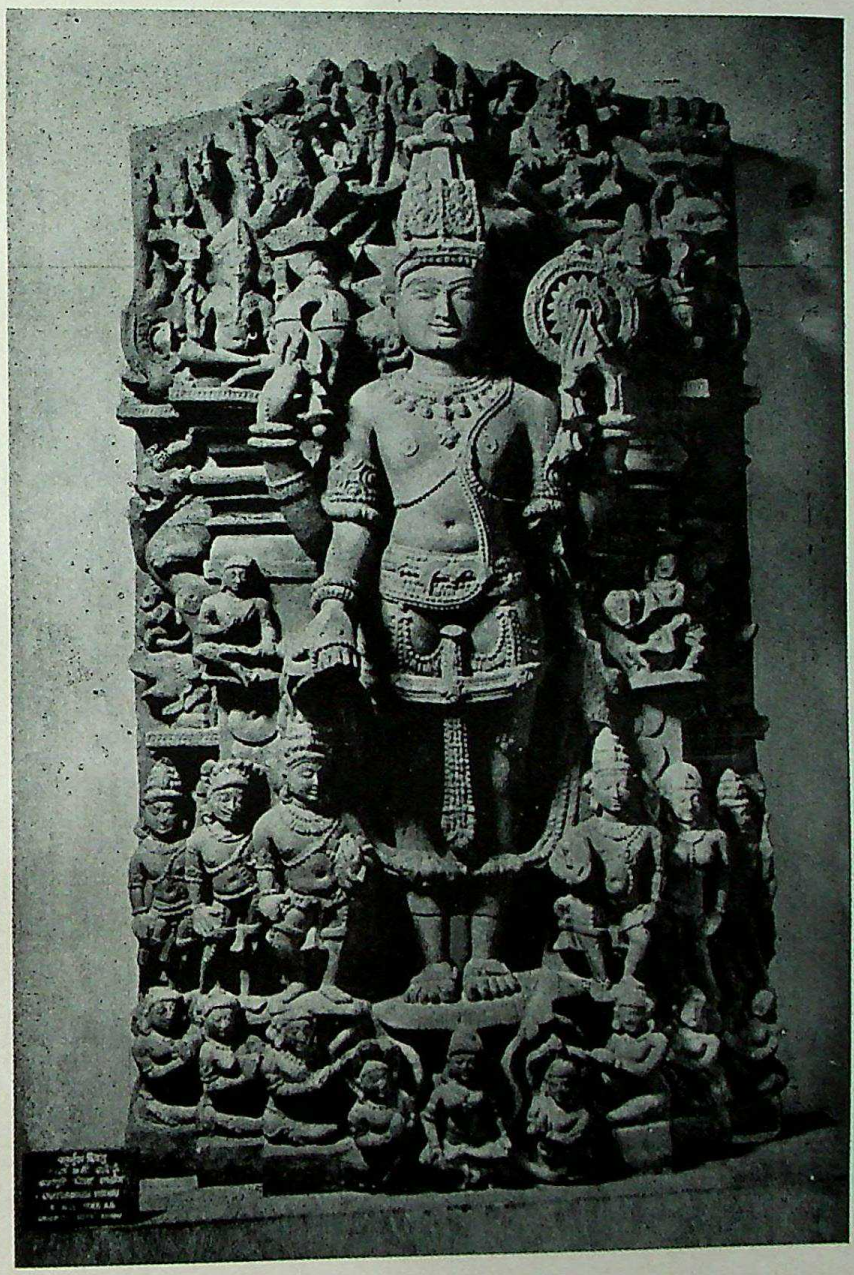

Plate 15/1—Viṣnu, Ashapuri, Raisen District, M.P.

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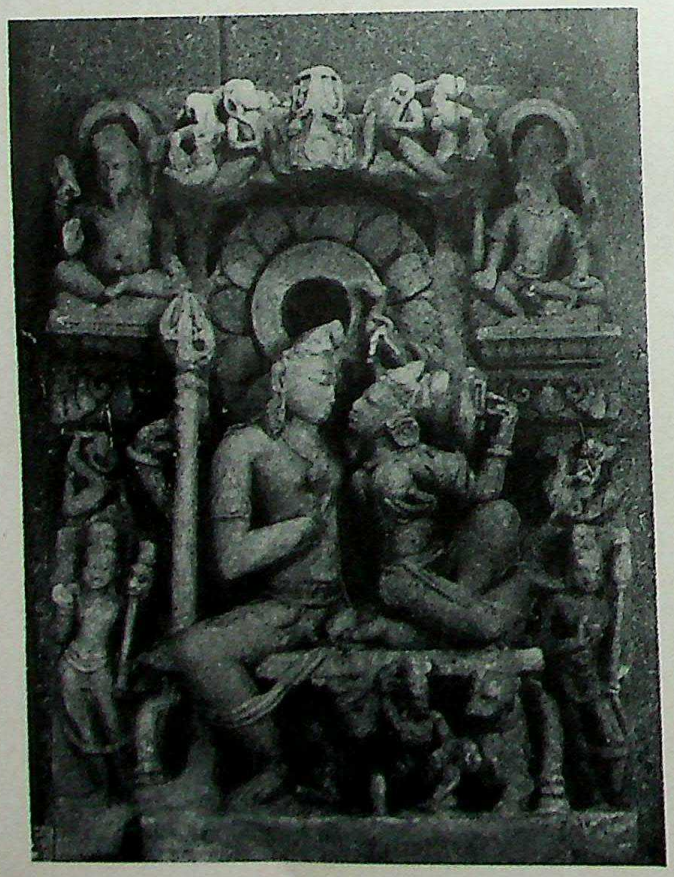
Plate 15/2—Torso of Viṣṇu, Ashapuri,
Raisen District, M.P.

Plate 15/3—Umā-Maheśvara, Ashapuri,
Raisen District, M.P.



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

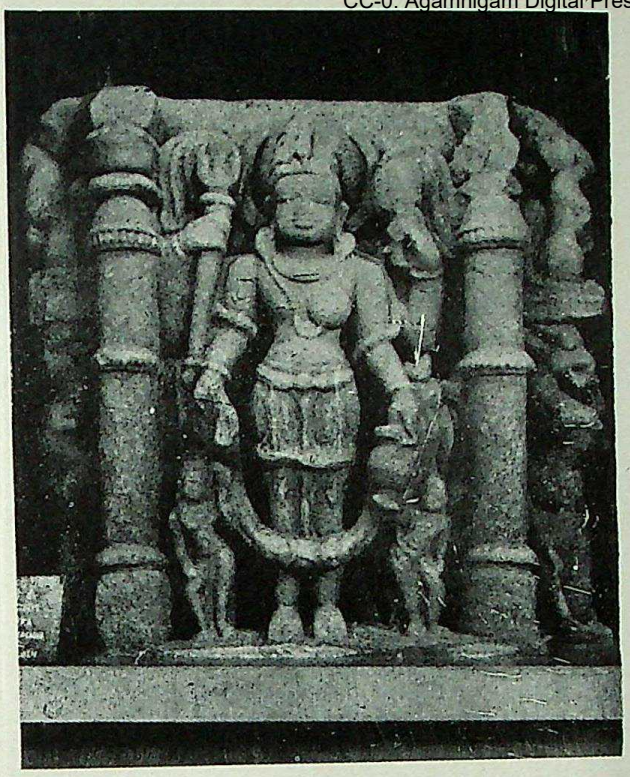


Plate 15/5—Ardhanāriśvara and other deities,
Ashapuri, Raisen District, M.P.

Plate 15/4—Gaṇeśa Ashapuri,
District Raisen, M.P.

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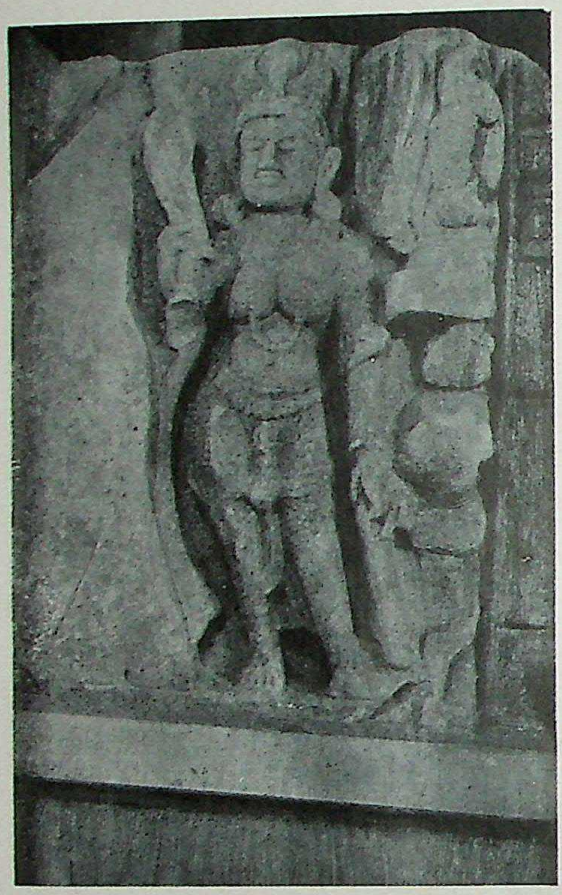

Plate 15/5a—Figure on right.

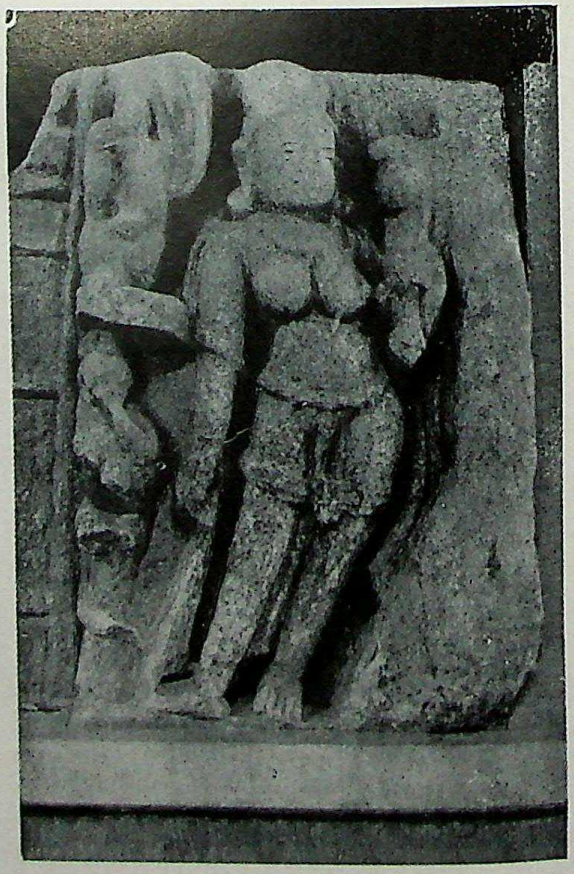

Plate 15/5b—Figure on left.

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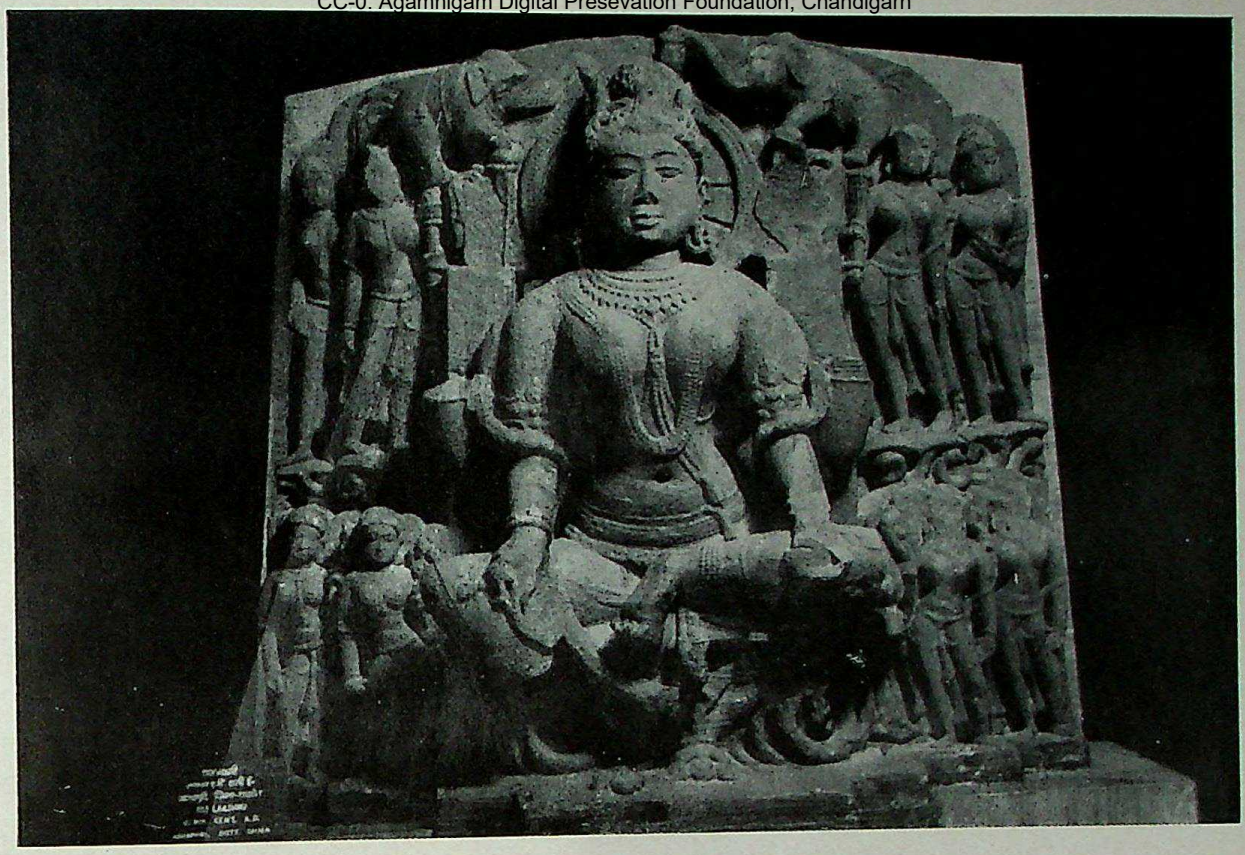

Plate 15/6– Gaja-Lakshmi, Ashapuri, Raisen District, M.P.

Plate 15/7– Vaiṣṇavi, Ashapuri, Raisen District, M.P.

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Plate 15/8a—Indrāni, Ashapuri, Raisen District, M P.

Plate 15/8b—Vārāhi, Ashapuri, Raisen District, M.P.

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Plate 15/9—Pārvatī, Ashapuri,
Raisen District, M.P.

Plate 15/10—Simhavāhini, Hinglajgarh,
Mandsaur District, M.P.

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Plate 15/11—Vaināyakī, Hingalajgarh, Mandsaur District, M.P.

Plate 15/12—Maheśvarī Trimūrti, Hinglajgarh, Mandsaur District, M.P.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

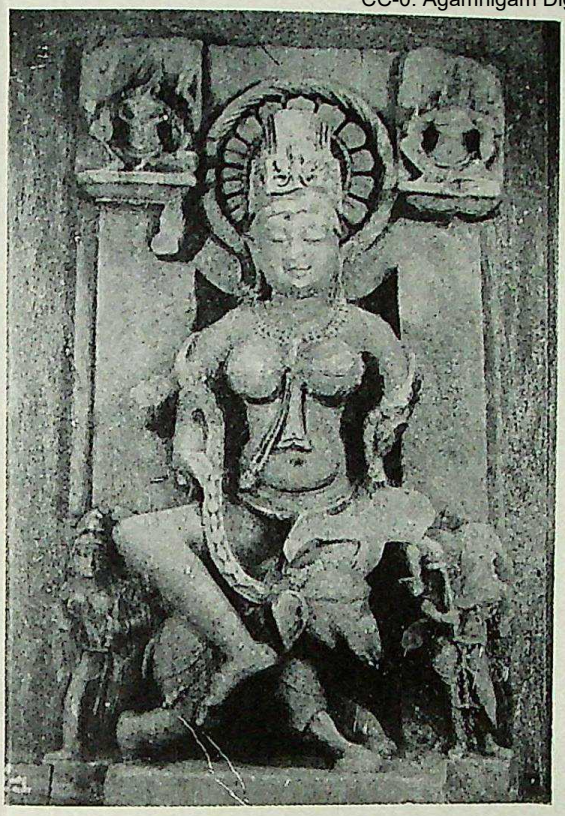

Plate 15/13—Indrāṇī, Hinglajgarh, Mandsaur District, M.P.

Plate 15/14—Cāmuṇḍā, Hinglajgarh, Mandsaur District, M.P.

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Plate 15/15—Sūrya Nārayaṇa, Higlajgarh, Mandsaur District, M.P.

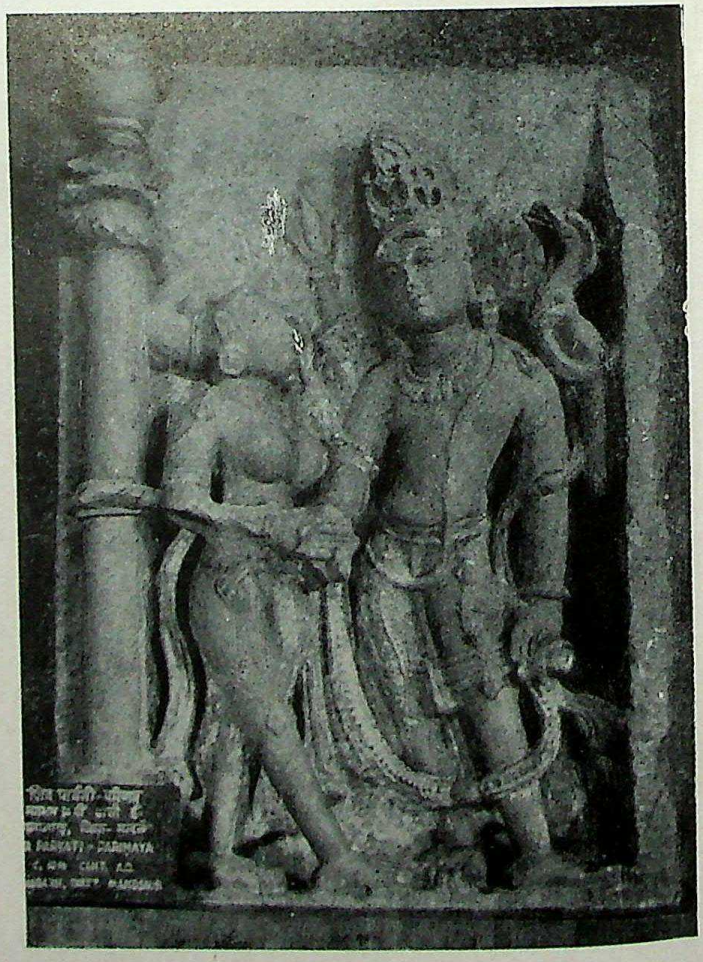

Plate 15/16—Śiva-Parvati Pariṇaya, Hinglajgarh, Mandsaur District, M.P.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

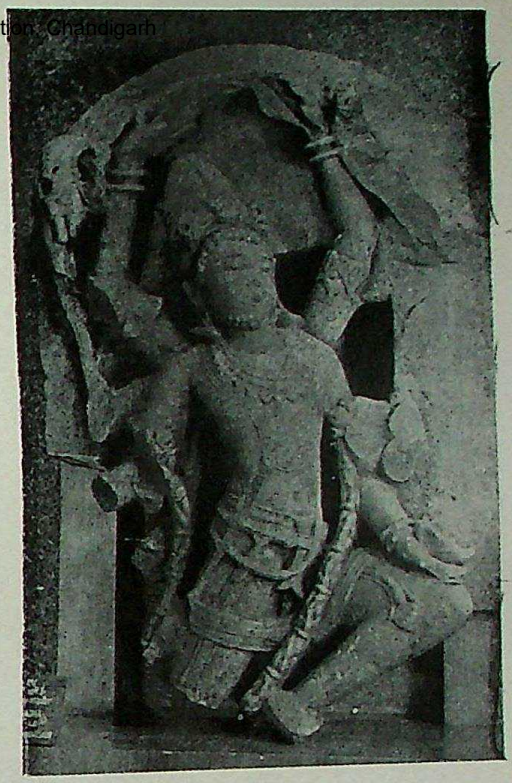

Plate 15/17—Gajāsura Samharamurti, Hinglajgarh,
Mandsaur District, M.P.

Plate 15/18—Lakśmī Nārāyaṇa, Hinglajgarh,
Mandsaur District, M.P.

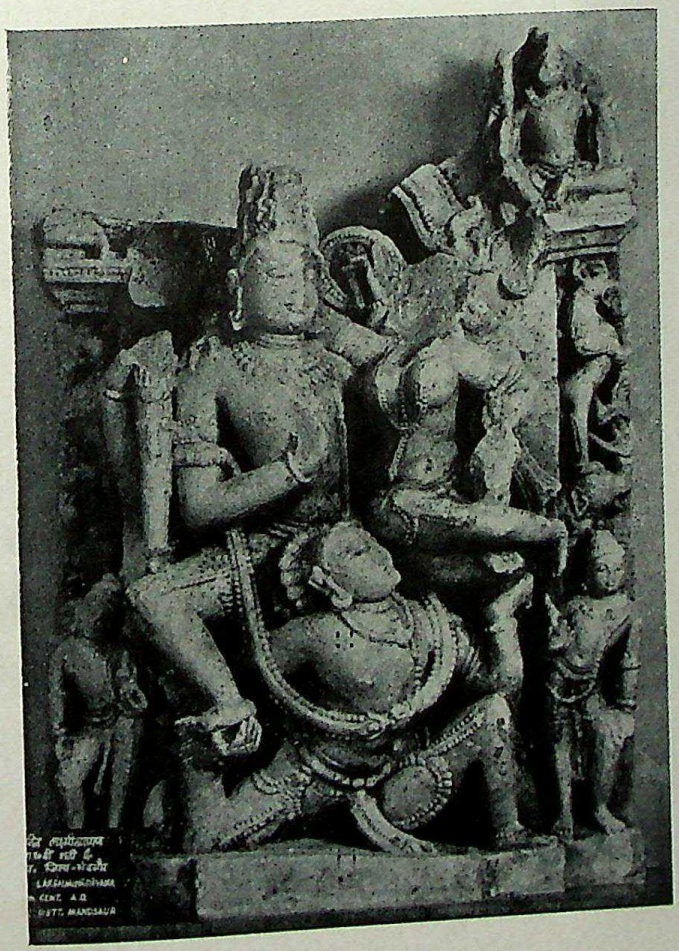

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Plate 15/20—Rṣabhanātha, Hinglajgarh, Mandsaur District, M.P.

Plate 15/21—Hari-hara Hiranyagarbha.

Plate 15/19—Bust of Śiva, Hinglajgarh, Mandsaur District, M.P.

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Plate 16/1—Jaina Ambikā, Hinglajgarh.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

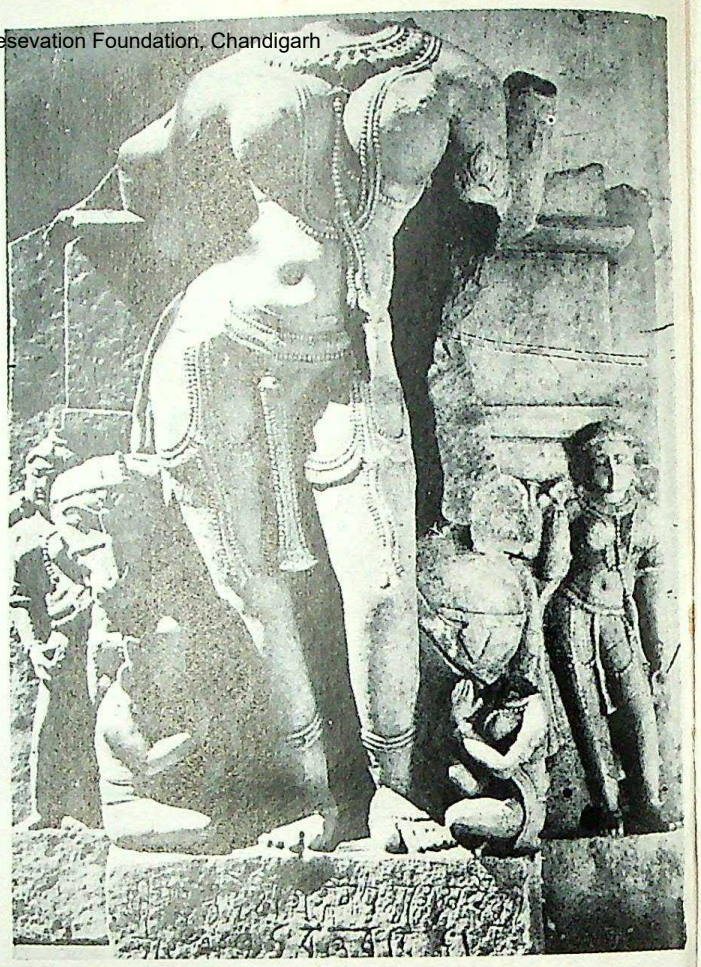

Plate 16/2—Jaina Achyutā, Hinglajgarh.

Plate 16/3—Jaina Yakṣinī, Kandarpa, Hinglajgarh.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

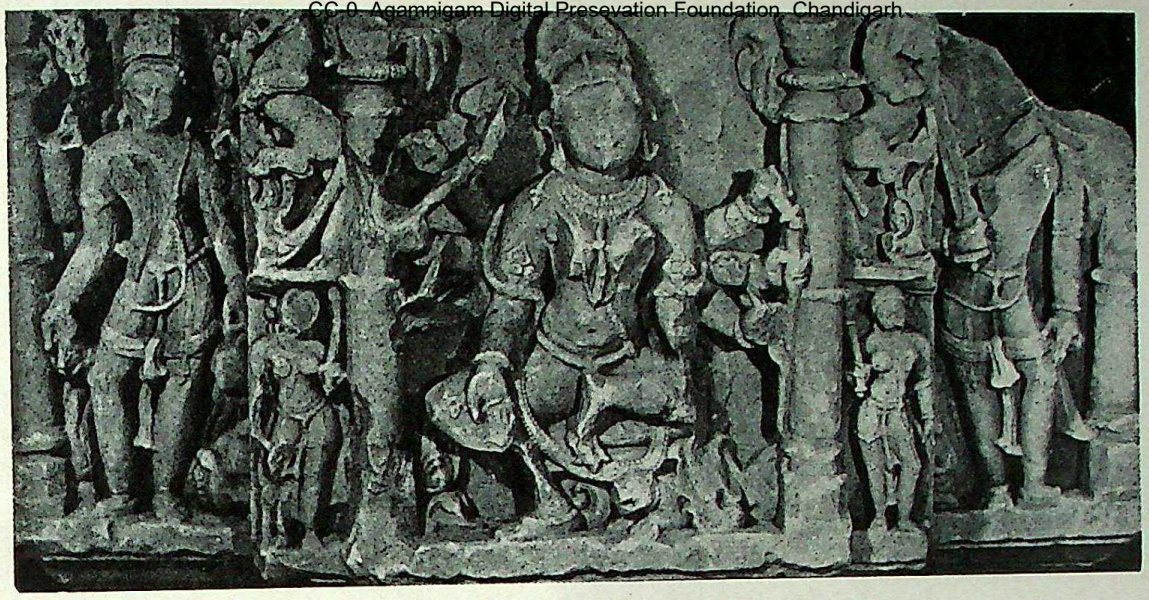

Plate 16/4—Durgā, Hinglajgarh.

Plate 16/5—Mahiśāsuramardini, Hinglajgarh.

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Plate 16/6—Chāmuṇdā, Hinglajgarh.

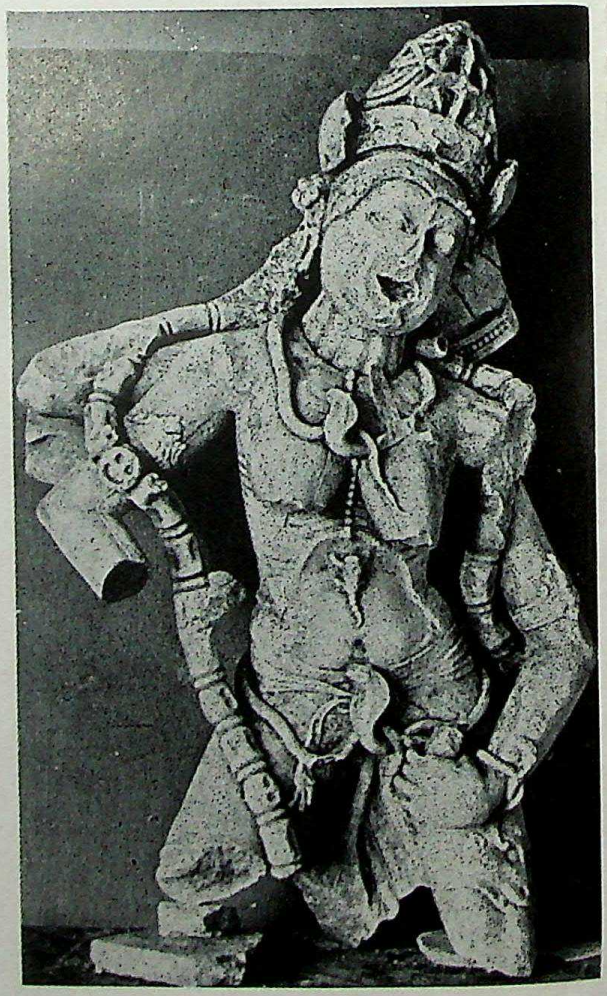

Plate 16/7—Chāmuṇda, Hinglajgarh.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

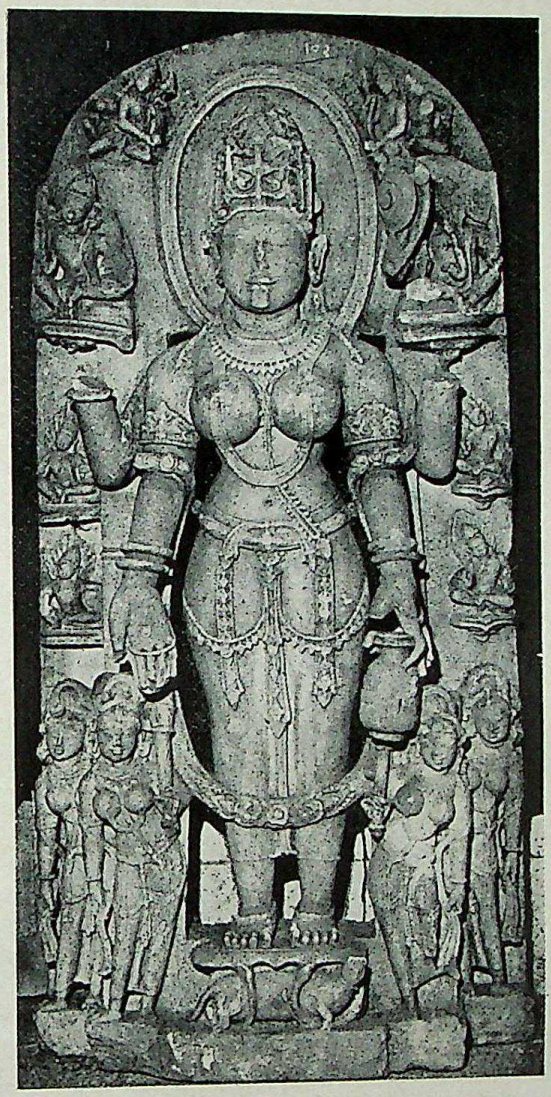

Plate 16/9—Gaurī, Hinglajgarh.

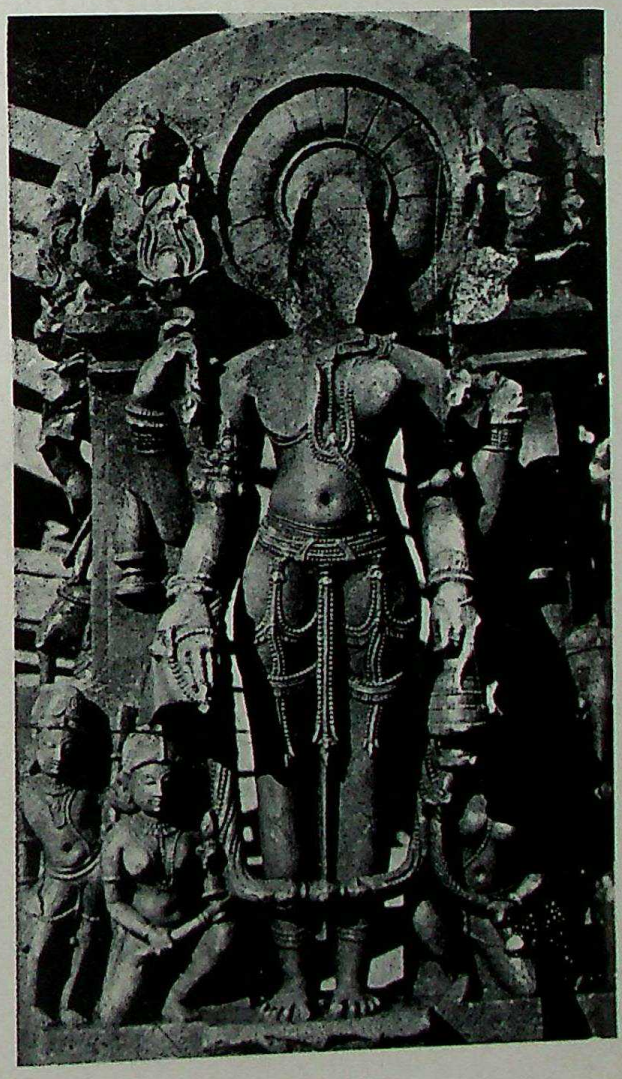

Plate 16/8—Gaurī, Hinglajgarh.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

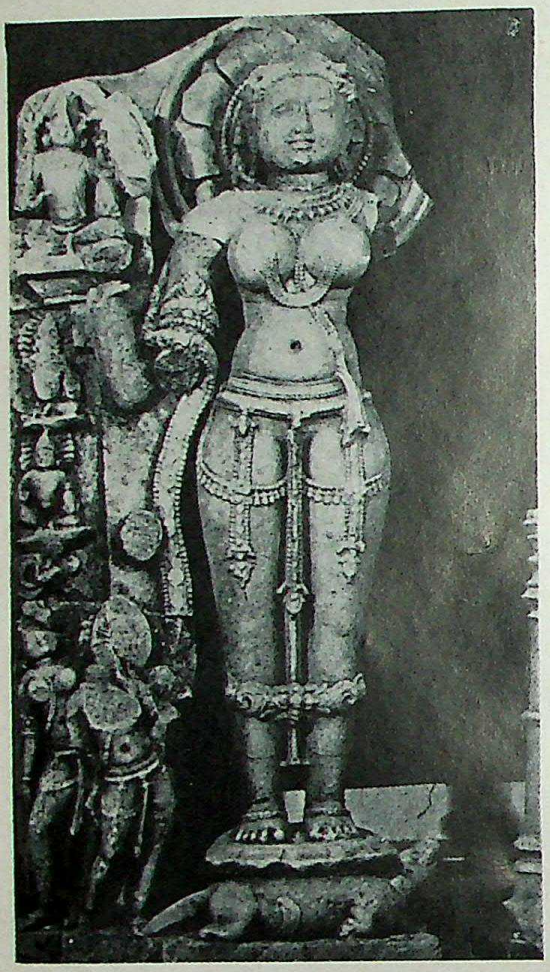

Plate 16/10—Gaurī, Hinglajgarh.

Plate 16/11—Gauri, Hinglajgarh.

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Plate 19/1—Brahmā, Bālāchwan, tah. Berasia, Bhopal.

Plate 19/2—Brahmā, Bālachawan, Tah. Berasia, Bhopal.

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Plate 19/3—Nr-Varaha, Balachawan.

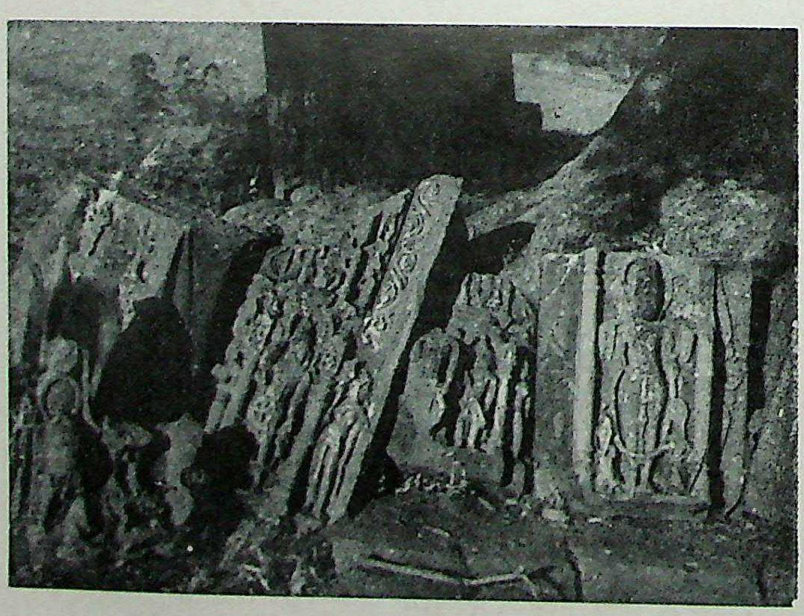

Plate 19/4—Other sculptures, Balachwan.

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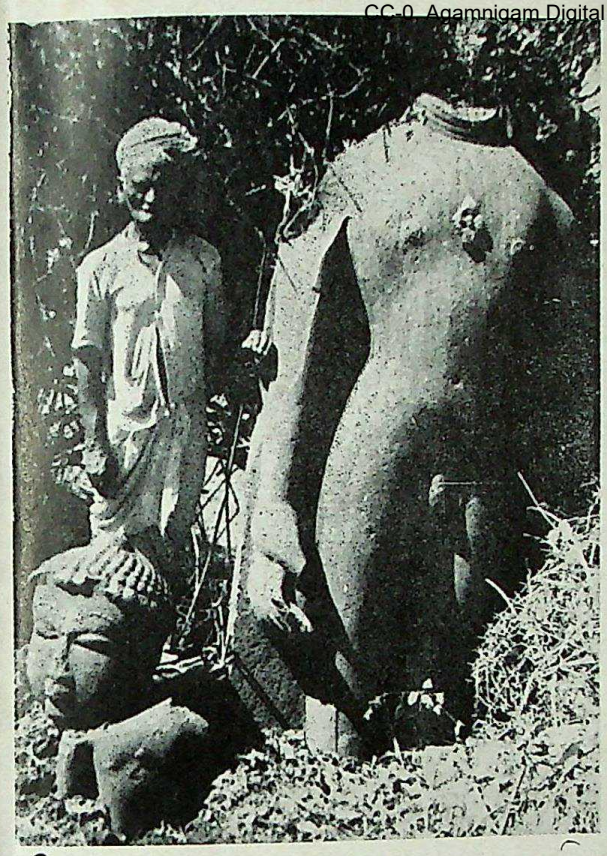

Plate 19/5—Jaina Tīrthankar, Balachwan.

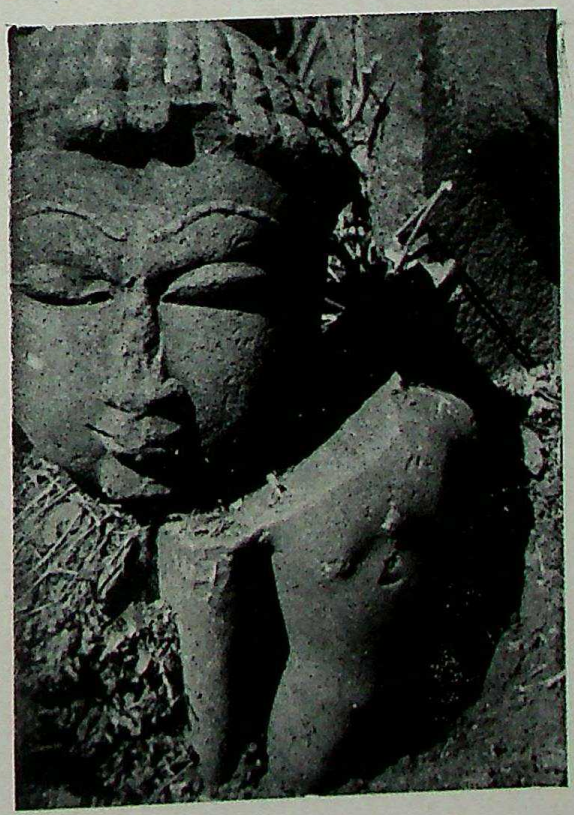

Plate 19/6—Jaina Tirthankar, Bālāchwān.

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Plate 22/1—Kṛṣṇa-Janma, Hinglajgarh.

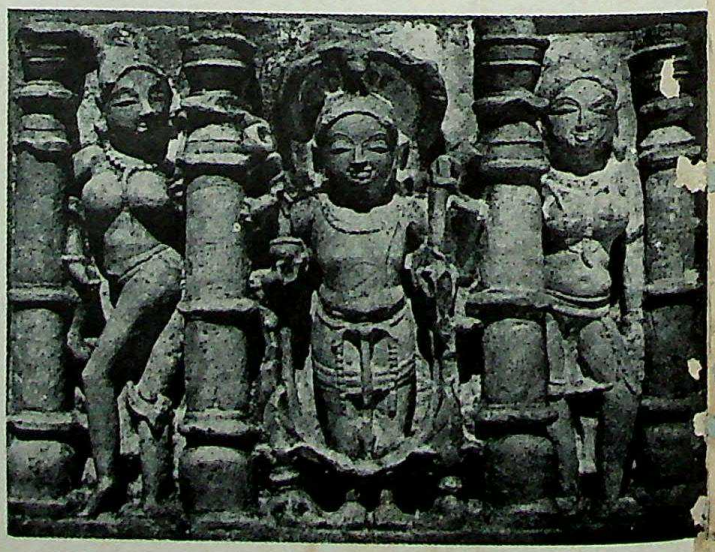

Plate 22/2—Balarama, Hinglajgarh.

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